READ OR DIE

B6SIZE(COMIC) SOFT BACK

COVER: OFFSET/COATED PAPER 71.0Kg/4C+FLASH COLOR×2+MAT PP

SOFT COVER: OFFSET/SIDE COATED PAPER 11.0Kg/1C

4COLOR: OFFSET/COATED PAPER 90.0Kg/4C+FLASH COLOR

1C OFF: OFFSET/COMIC CP PAPER 59.0Kg

printing TOSHO PRINTING Co.Ltd.

cover illustration by SHUTARO YAMADA

cover design by NORIYUKI ZENGUZI+ZEN STUDIO

R.O.D READ OR DIE

2

THE LAST LITERATURE D LINE OF U.K.
AGENT YOMIKO READMAN
"THE PAPER"

story by HIDEYUKI KURATA

art by SHUTARO YAMADA

作▼倉田英之 画▼山田秋太郎

R.O.D READ OR DIE 2

集英社

ISBN4-08-876175-8
C9979 ¥590E
9784088761756
1929979005900
定価 本体590円＋税
雑誌 44248－75

READ OR DIE

YOUNG JUMP COMICS ULTRA

R.O.D 2

心の叫びの巻

原作・倉田英之
漫画・山田秋太郎

UJ ウルトラ YJC

R.O.D 2

倉田 英之
山田 秋太郎

集英社

UJ ウルトラ YJC

東京・一ツ橋 集英社

READ OR DIE

THE LAST LITERATURE OUTLINE OF U.K. AGENT YOMIKO READMAN "THE PAPER"

2

READ OR DIE

THE LAST LITERATURE D-LINE OF U.K. AGENT YOMIKO READMAN "THE PAPER"

TABLE OF CONTENTS

EXTRA 195P

CHAPTER 8 ..... 171P

CHAPTER 7 ..... 147P

CHAPTER 6 ..... 123P

CHAPTER 5 ..... 99P

CHAPTER 4 ..... 75P

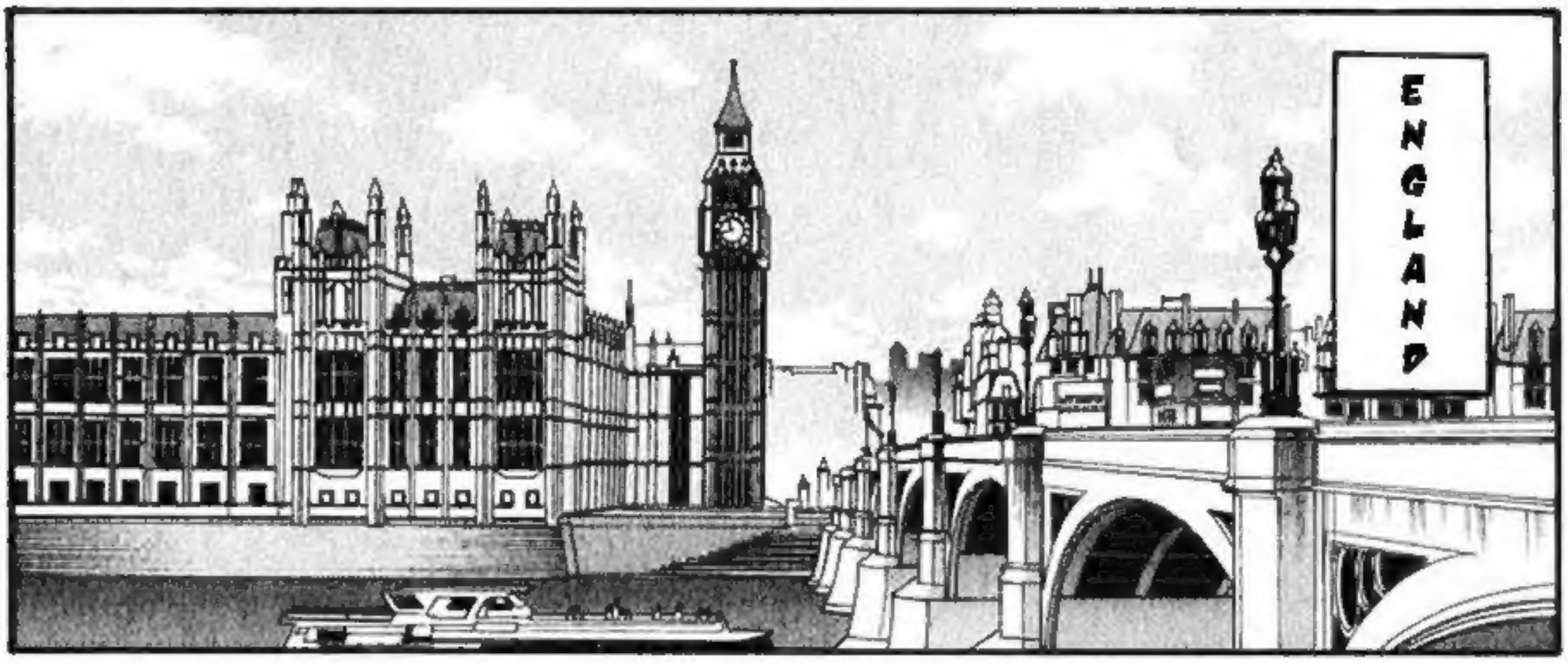
CHAPTER 3 ..... 51P

CHAPTER 2 ..... 27P

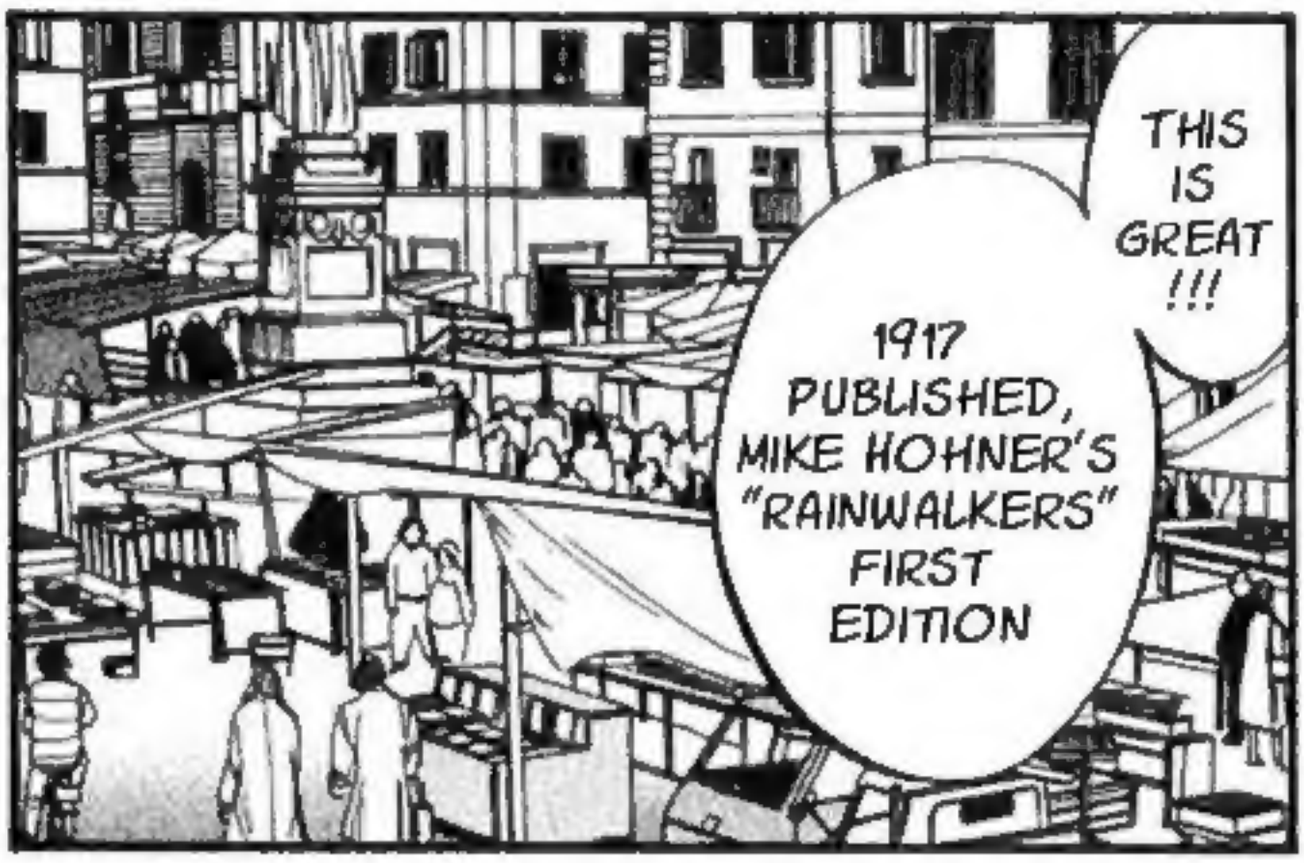
CHAPTER 1 ..... 3P

Printed in Japan

CHAPTER 1


ENGLAND

I CAN'T BELIEVE THAT I'M ACTUALLY HOLDING THIS BOOK IN MY HAND


1917 PUBLISHED, MIKE HOHNER'S "RAINWALKERS" FIRST EDITION
THIS IS GREAT !!!

THIS SMELL, THIS TOUCH, THIS SEN-SATION

LIMITED 150 BOOKS, THE "ULTRA PREMIUM EDITION" ONLY FOR CLOSE FRIENDS AND RELATIVES
THIS IS THE BEST AND BRIGHTEST ART-PIECE DURING THE SELF-PUBLISH PERIOD

THIS IS THE BEST ♡

SO... SORRY

ARE YOU DONE DREAMING? YOU'RE SCARING OTHER CUSTOMERS AWAY

BUT I STILL HAVE SPACE IN MY SUITCASE TO FIT MORE

ALREADY CIRCLED AROUND ONCE, GUESS I SHOULD HEAD BACK SOON

IN THE END, I BOUGHT IT

..... FU ♡

JUST BY SEEING THIS MANY BOOKS, I FEEL LIKE I'M IN HEAVEN ♡

THESE OUTLETS ARE LIKE A GOLD-MINE

GON-ONON .....

HEAVEN ....?

IN...

LOOK AT THIS, DONNIE —

DONNIE --!!!

WHAT? DONNIE —

DONNIE --

HMM, DONNIE --

DONNIE --

AH .....

MY NAME IS OZZIE

I'M NOT DONNIE

I'M SORRY! I'M SORRY!

-- REALLY HMMM?

WHY ARE YOU MUM-BLING IN THE MIDDLE OF THE ROAD?

YOU'RE IN THE WAY

EHHH?

AH... YEAH!

....HEY, IS THIS MOUN-TAIN OF BOOKS YOURS?

YEAH

ALL OF THESE?

EH?

COULD YOU BE... YORIKO READMAN

AH.. DO YOU HAVE ANY BUISNESS WITH ME?
I'M SURPRISED THAT I ACTUALLY FOUND YOU
AHH!! I DON'T BELIEVE IT
YES, MY NAME IS YORIKO READMAN

HE SAID THAT IT'S FOR YOU.
SOMEONE GAVE THIS LETTER TO ME

A LETTER ....?

AH... WAIT A MINUTE.. WHO IS IT FROM ...?
I ALREADY GAVE THE LETTER TO YOU! LATER

DONNIE!?

DONNIE NAKAJIMA

HA...

HA...

HA...

!!

AHHHH-
HHHH--!!

OUCH!

HEE
...!!

NO... I DIDN'T MEAN TO ... I JUST WANT TO FIND SOME-BODY...

STOP RUNNING ALREADY, THOSE WHO LEAVE WITHOUT PER MISSION MUST BE PUNISHED

AH, ALL I NEED IS TO COME BACK RIGHT? I'LL COME BACK NOW ...

PLEASE FORGIVE ME!!

KAAA!!

I DON'T CARE WHATEVER REASONS YOU HAVE.

THAT .....

RE-JEC-TION

PREPARE YOUR-SELF!

AHHHHH --!!!

THAT, THAT MOVE

PAPER HOMERUN

TE

TE

TE

PLEASE DON'T MAKE UP SOME WIERD NAME!

PA, PAPER HOME-RUN?

AH!

WHY ARE YOU HERE .....?

WOO .....!!

WOO ....

!!

I'M SCARED --

WHO ARE YOU,

WHO ARE YOU,

WHO ARE YOU.

ひょい

DODGE

WA, WA, WA--!!

YOU'RE FINE NOW...

THAT PERSON IS GONE NOW

EH

I MISSED ?

.....

I'M HERE TO FIND YOU

IT'S BEEN 3 MONTHS SINCE I GOT HERE BUT I COULDN'T FIND YOU ANYWHERE.

I HAVE ASKED JOKER-SAN, HE SAID HE DIDN'T KNOW

WENDY-SAN, WHY ARE YOU HERE .....

YORIKO-CHAN

ぐすぐすぐす

AH-- BUT IT WAS REALLY SCARY

I CAN'T TALK ABOUT IT?

PLEASE DON'T TELL OTHERS ABOUT IT

I, I'M SO SORRY

!?

YORIKO-CHAN!! ARE YOU LISTENING?

YES, YES!

SO, THAT'S WHY.....

AHHHHH --!!

COME BACK WITH ME IMME-DIATELY

AHHH --

I ALMOST GOT FLATTENED

.....

-- EH?

IT'S BEEN SPLIT IN HALF

WHO, WHO ARE YOU!!

I FINALLY FOUND YOU, MIFUNE WINDY

EH? I DIDN'T ....

THANK YOU! I KNOW YOU CAN DO IT YORIKO-CHAN

THOSE WHO SKIP CLASS NEED TO BE PUN ISHED

EH?

AHH ....

STU-DENT BODY PRES-IDENT ?

THAT ONE RIGHT BESIDE YOU DOESN'T LOOK LIKE ONE OF OUR STUDENTS

MANJYO COLLEGE, STUDENT BODY PRESIDENT.

AMAHISA

AH, YES, I AM THE NEW WORLD HISTORY TEACHER OF YOUR SCHOOL

AH, SO YOU ARE YORIKO READMAN-SENSEI, I'VE HEARD ABOUT YOU

NICE TO MEET YOU

BUT IF I REMEMBER IT RIGHT, YOU SHOULD HAVE BEEN HERE 2 DAYS AGO

YOU ARE SO MEAN, YORIKO-CHAN!

I HAVE TO GO THROUGH ALL OF THAT BECAUSE OF YOU

SO, SO SORRY, WINDY-SAN

EH, I USED UP ALL MY TRANS-PORTATION FEE TO BUY BOOKS

I WAS PLANNING TO WALK HERE, BUT I GOT LOST. IT TOOK ME 2 DAYS TO GET HERE

OUR SCHOOL ONLY ACCEPTS THOSE WHO ARE ELITE IN BUISNESS OR POLITICS. WITH A COMPLETE EDUCATION SYSTEM, FREE OF INTERFERENCE FROM THE OUTSIDE WORLD

WAH --

I THINK YOU ARE AWARE OF THAT

.....

ALL OF THE STUDENTS HERE NEED TO STAY ONBOARD

HAA--, THE SCHOOL ENTRANCE IS HUGE

...PRIVATE MANJYO COLLEGE

ゴゴゴ

WELCOME TO THE TOP SECRET ELITE EDUCATION SYSTEM...

LOOKS LIKE SHE IS ONE OF "THOSE" PEOPLE

WHO IS THAT ?

NEW-COMER?

!

HEY, LOOK AT THAT

I WILL TAKE MY LEAVE NOW

YOU CAN FIND OUT THE DETAILS AT THE TEACHER LUNCH

GUESS YOU'RE RIGHT

YORIKO-CHAN, I THINK THAT WE SHOULD GO TOO....

!

WHAT IS THIS?

YO, YORIKO-CHAN...

GO BACK!

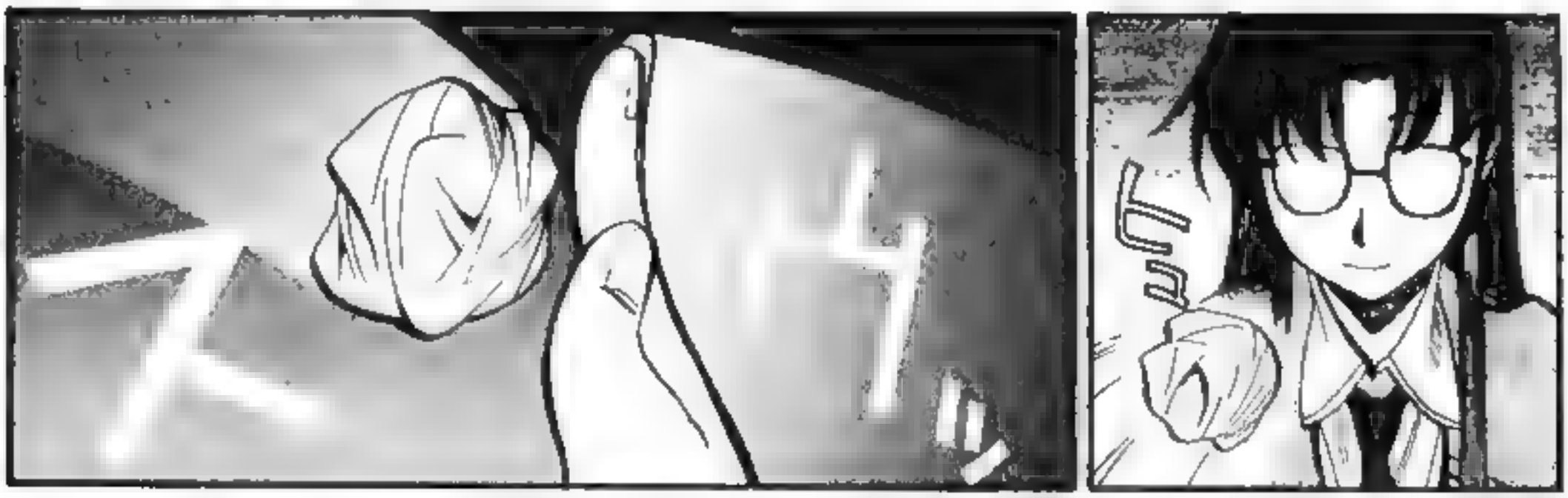
THIS IS .....

WHAT IS GOING ON--!?

EH?

WHAT? WHAT IS HAPP-ENING?

.....!



YO!
HO!
HA!
EVERY-
ONE
--!!
!
!

YOU'RE FINALLY HERE, YORIKO...

I'VE BEEN WAITING FOR YOU.

NICE TO, MEET YOU ALL!

STARTING TODAY, I AM THE NEW TEACHER, YORIKO READMAN!!

THIS PLACE .....

HOLDS THE TRUTH IN DONNIE'S LETTER!

NO, ONLY YOU CAN BE AWARE OF IT

THE "SECRET" THAT HOLDS ALL OF HUMANITY'S DESTINY

I THINK YOU'RE ALREADY AWARE OF THAT

YORIKO ....

THE STAGE IS ALREADY OPENED BY YOUR HAND

LOVE BOOKS AND BE LOVED BY BOOKS

THE STRONGEST "BIBLIOMANIA" IN HISTORY

ENJOYING OUR MANGA?
IF YOU WANT US TO DO SOME MORE?
VISIT US AT. #MANGA-UNDERGROUND
ON IRC.IRCHIGHWAY.NET
AND HTTP://WWW.MANGA-UNDERGROUND.ORG/
ALSO JOIN OUR FORUM:
HTTP://WWW.MANGA-UNDERGROUND.ORG/FORUM/

THIS MANGA WAS:
TRANSLATED BY. USSIMON
EDITED BY: SWISTAK AND SPIKE
RELEASED: 19.04.2004 1:21 AM
SCANS FOUND AT : #RAW-MANGA
@ IRC.RIZON.NET

第二話

http://www.manga-underground.net

"THE PAPER" HAS SECCESS-FULLY ENTERED

--
YES

NO, RIGHT NOW THERE IS NO NEED FOR REIN-FORCEMENT.

BESIDES WINDI IS THERE TOO

YES, RIGHT NOW WE JUST WAIT FOR HER GOOD NEWS?

YES

YES

YES, I WILL TAKE CARE OF EVERYTHING, MR GENTLEMEN, I WILL CALL LATER

IT IS NOT A PRO-BLEM

IF ANYTHING HAPPENS, I'LL BE THERE
....

WELL, CAN'T HELP IT, SINCE A PAWN IS A PAWN

AH? IT'S ALMOST DONE

PLEASE DO YOUR BEST, "THE PAPER"

AND PRECIOUS DONNIE IS LOOKING FORWARD TO YOUR PERFOR-MANCE

GREAT BRITAIN LIBRARY ..... ME

CAN HE HAVE A LITTLE FAITH WITH THE SUBORDINATE? THAT OLD GEEZ

O, DARN, CONTACTS, CONTACTS .....

IT'S BORING ...

ABOUT THE WORK WE WERE TALKING ABOUT.

YOU STILL LIKE THE SEASONS IN JAPAN?

HEY, DRAKE!!!!

OHHH, YOU THINK SO?

I THOUGHT SHE WAS A WOMAN, BUT IT TURNED OUT TOTALLY DIFFERENT THEN WHAT I EXPECTED

YES

DON'T UNDERESTIMATE HER, DESPITE HOW SHE LOOKS, SHE IS STILL THE STRONGEST PAPER USER IN HISTORY

THAT GIRL AND THE BOOKS ARE ATTRACTED TO EACH OTHER

WE NEED HER HELP TO REACH OUR GOAL

HOW'S THAT? DONT YOU FEEL EXCITED?

ACCORDING TO THE SCRIPT, YORIKA AND I WILL REUNITE SOON

WHY DIDN'T YOU JUST GREET HER DIRECTLY?

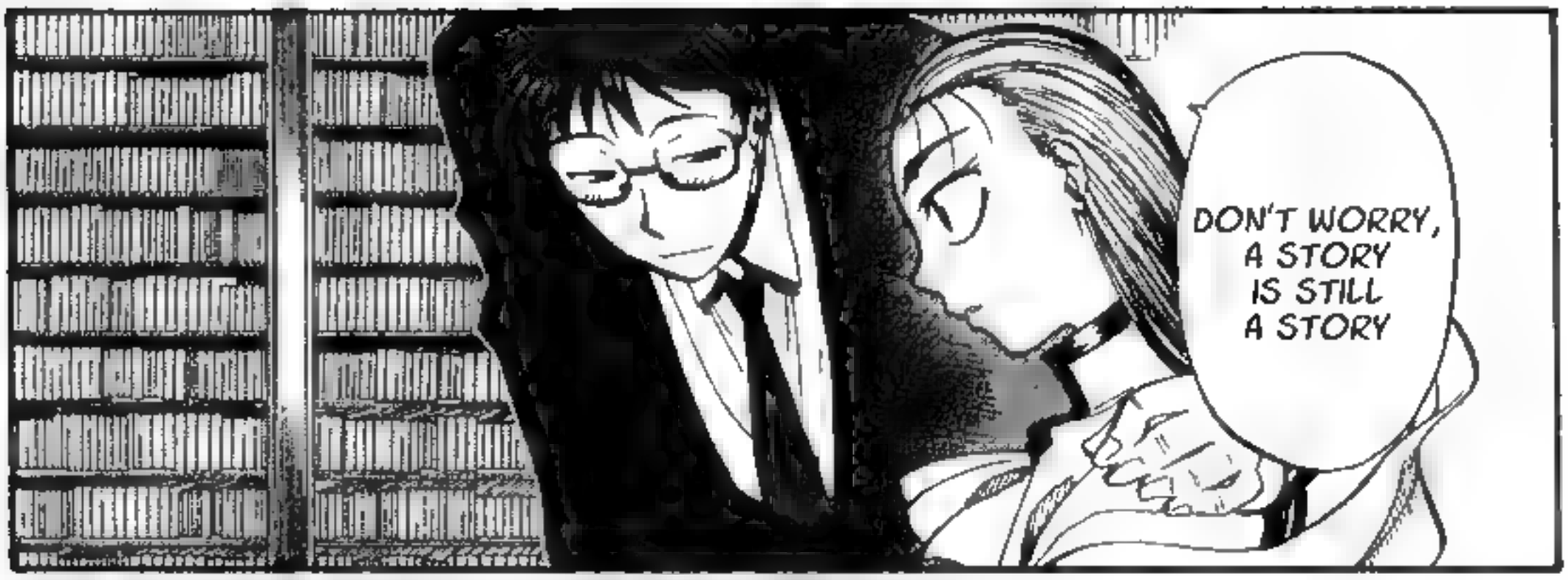
IRIKA, ARE YOU MOKING ME?

SORRY, LOOKS LIKE I'M THINKING SOMETHING BAD AGAIN

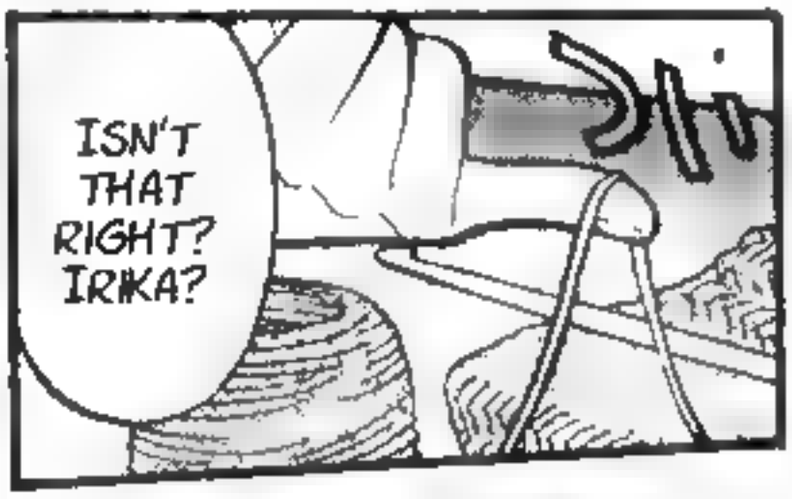
—!!! I WAS !!!

IF WE RUSH THINGS, IT WILL CREATE SOME COMMOTION

SO, THAT'S WHY WE CAN'T RUSH AT ALL



• SOME JAPANESE THINK THAT THE FATE OF EACH PERSON'S LIFE IS TIED BY A RED STRING AT THE PINKY



You've been to the old book market this year already right? Did you find any books you like?

TO Yori-ko

I will send you 3 letters from now on, this is the 1st one

This place is hiding a secret that can change the world

Not far from now, the Great Britian Library will send you to "Manyo College" as an undercover spy

Right now there arn't any hints showing up However, I believe you are getting closer and closer to the secret

This is a long period mission, and there arn't any book stores around It might be a bit inconvenient for you, but I still want you to come here

I CAN'T DO THIS..

AND ALSO, DON'T TELL THE GREAT BRITIAN LIBRARY ABOUT THIS TOO....

---- lastly, please burn this letter so that no one can find out about this

NO, THIS . THIS CAN'T BE

BUT...

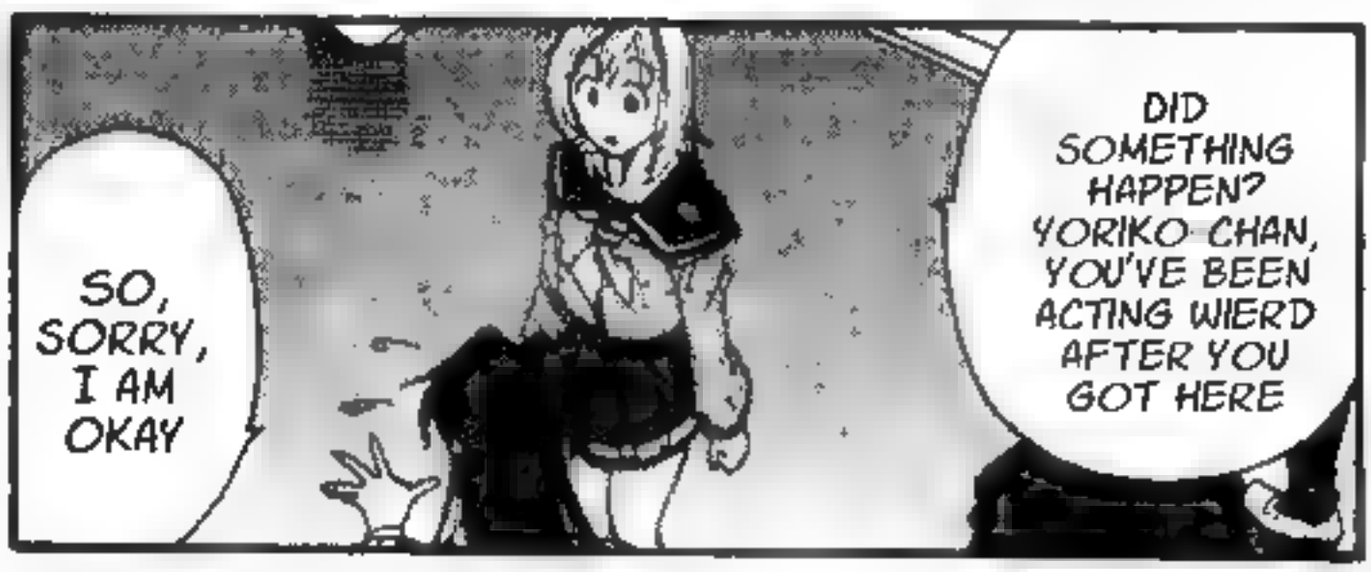
DONNIE--- IS THAT REALLY YOU HERE?

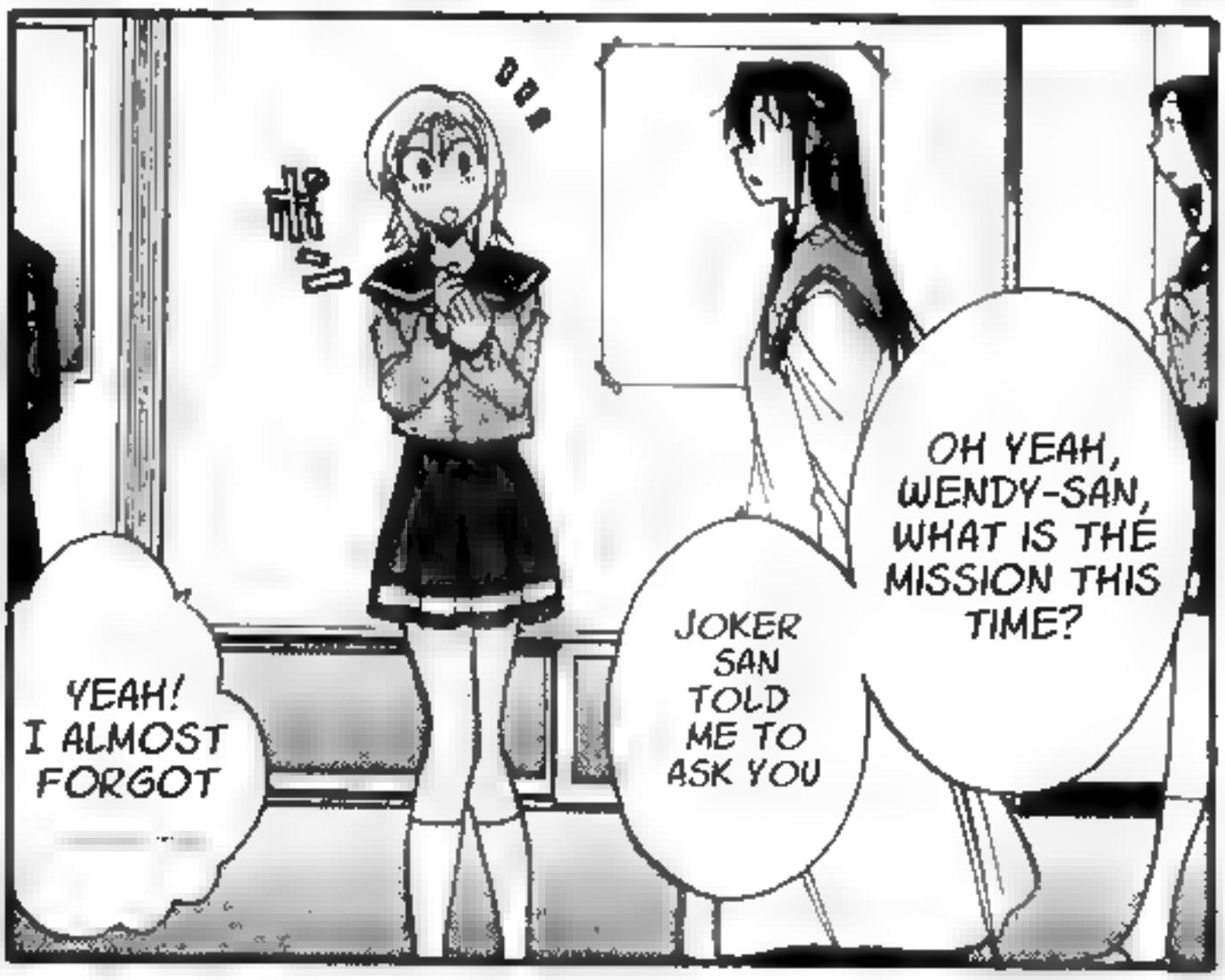
コッソリ

!

AH, YES
HEY ARE YOU LISTENING? YORIKO CHAN
DO YOU KNOW? I'VE BEEN WAITING FOR YOU FOR A LOOOOOONG TIME. I CAN'T HANDLE THIS ALONE

LISTEN UP, YORIKO-CHAN ABOUT THE MISSION THIS TIME....
"TO FIND THE LIBRARY"


SO, SORRY, I AM OKAY
DID SOMETHING HAPPEN? YORIKO CHAN, YOU'VE BEEN ACTING WIERD AFTER YOU GOT HERE


YEAH! I ALMOST FORGOT
JOKER SAN TOLD ME TO ASK YOU
OH YEAH, WENDY-SAN, WHAT IS THE MISSION THIS TIME?

LIBRARY?

THERE IS A RUMOR THAT SOMEWHERE IN THIS SCHOOL

THERE ARE BOOKS THAT AREN'T PUBLISHED FOR THE PUBLIC--- SO, THAT CAN ONLY MEAN ...

YES, THIS LIBRARY IS NOT OPEN FOR EVERYONE TO USE!

"HIDDEN LIBRARY"

OH!

THEY SAID THAT THE BOOKS IN THIS LIBRARY ARE OUT OF THE ORDINARY .....

A HIDDEN LIBRARY .....

EH_ HMMM HMMM

YORIKO-CHAN, I, I CAN'T BREATHE! I'M GOING TO DIE ~~~~~

WENDY-SAN!! MORE!!! PLEASE TELL ME MORE IN DETAIL!!!

CHINA?

THIS MATTER CAN BE DATED BACK TO CHINA DURING WORLD WAR II

DURING THE LAST EMPEROR OF CHINA'S QING DYNASTY --

PU-YI, ALSO KNOWN AS THE EMPEROR OF MANCHUKUO, LEFT A LARGE AMMOUNT OF BOOKS THAT WERE PASSED DOWN THROUGH GENERATIONS

THESE BOOKS CONTAIN THE PEAK OF CHINA'S LONG HISTORY KNOWLEDGE OF HIGH LEVEL SEN-JUTSU, FENG SHUI, MEDICAL, AND MILITARY, ETC. -

THEY CONTAIN THE KNOWLEDGE OF ALMOST EVERY SUBJECT YOU CAN THINK OF

THOSE BOOKS HAVE ALREADY BEEN TRANS-PORTED TO JAPAN IN SECRET BY THE KANTOU ARMY

BUT, WITH THE END OF THE WAR ON AUGUEST 1945, THE MAN-CHUKUO CAN'T FIND ANY TRACE OF THESE BOOKS

THE OUTSIDE SEES IT AS THE TREASURE THAT'S HIDDEN IN THE HISTORY GAP

WE CALL IT THE "HIDDEN LIBRARY"

THE PLACE THAT HOLDS ALL THOSE IS THOUGHT TO BE LOST,

YO-- YORIKO-CHAN?

DIDN'T THINK IT WOULD REALLY EXIST IN THIS WORLD

OVER A FEW THOUSAND YEARS, THE BOOKS THAT CONTAIN KNOWLEDGE OF MILLIONS OF PEOPLE

THIS IS GREAT .....

AH-- FOUND THE DELINQUENT ~!!!

DIDN'T I JUST SAY THAT OUT MISSION IS TO FIND THAT LIBRARY?

WENDY-SAN, PLEASE TAKE ME THERE IMMEDIATELY!!

IS THAT SO? DARN, I BET NEXT TIME I GET CALLED I WILL GET SCOLDED LIKE CRAZY

THE MATH TEACHER WAS MAD LIKE CRAZY

WENDY, I HEARD YOU SKIPPED CLASS THIS MORNING

MIKARIN !!!

PLEASE DON'T SAY THAT, YORIKO-CHAN

LOOKS LIKE YOU ALREADY GOT USED TO IT HERE ALREADY!

EVEN UNDER THE MASS NET-WORKING OF OLD BOOK MARKETS AND PUBLISHERS AROUND THE WORLD, THERE IS NO INFO WHAT SO EVER

UP UNTILL A RECENT SOURCE POINTED OUT THAT THE HIDDEN LIBRARY IS WITHIN THIS INSTITUTION

SOURCE?

ANYWAY,

AFTER EVERY ASSOCIATE PERSON GOT INVESTIGATED AT TOKYO, THE EXISTANCE OF THE HIDDEN LIBRARY IS STILL IN QUESTION

THE GREAT BRITIAN LIBRARY HAS BEEN SEARCHING FOR CLUES EVER SINCE

YES, A LETTER WITH NO SENDER WAS SENT TO THE GREAT BRITIAN LIBRARY

SO, THAT'S WHY THEY SENT AN INTERN LIKE ME HERE FIRST

--BUT THE POSSIBILITY OF A PUNK JOKE IS HIGH

LETTER .....

BUT, YORIKO-CHAN, THIS SHOOL IS NOT AS SIMPLE AS IT SEEMS

.THAT SOUNDS RIGHT, IF IT IS THAT IMPORTANT, WHY WOULD IT BE AT A REMOTE PLACE LIKE THIS IN JAPAN

HOW SHOULD I SAY IT?

NOT SIMPLE?

RELATION OF THE STU-DENTS?

BUT MOST IMPORTANT IS THE RE LATION OF THE STUDENTS

ALL THE SCHOOLING MATERIALS ARE THE SAME AS OTHER HIGH SCHOOL REQUIREMENTS

I HAVE NEVER SEEN ANY PARENTS OR OUTSIDE PEOPLE COMING TO THE CAMPUS

YO... YORIKO-CHAN!!!

!?

YOU KNOW HIM?

HE IS MY CLASS-MATE.... BUT WHY IS HE LIKE THIS .....

HMM HMM HMM .....

HARIDA-KUN!?

ARE YOU ALRIGHT?

WHO DARES TO BOTHER ME!

KAZUTO MEANS "MATHMAN"

YORIKO-CHAN, HE IS ONE OF THE A-GRADE STUDENTS ...

A-GRADE ?

KAZUTO, YOU ...!!!!!!

I JUST CALCULATED THE 1 MILLION DIGITS OF PI.....

TSU ....

YOU THERE !!!

JUST A B-GRADE NINCOM-POOP ...

DARE TO INTERRUPT MY MATH STUDY TIME

TAKE THAT ANIMAL OUT OF HERE!

I AM THE NEW TEACHER STARTING TODAY, YORIKO READMAN

...WHO ARE YOU?

EVEN IF THEY SPEND A LIFE TIME STUDYING, THEY WON'T GET ANY-WHERE

B-GRADE STUDENTS ARE THE ANIMALS THAT ONLY EAT KNOW-LEDGE AS FOOD

ANIMAL!?

IN THIS INSTITUTE THERE ARE TWO TYPES OF STU-DENTS

A GRADE AND B GRADE

YOU DIDN'T KNOW?

DARN IT--!!!!

STUFF THEIR HEADS WITH NOTHING BUT FAT

YOU SEE, THIS KIND OF PERSON LIKES TO REPEAT THE SAME OLD PATTERN

DON'T LOOK DOWN ON OTHER PEOPLE --!!!

AFTER CALCULATING THE POINT OF PRESSURE, MOVE THE CENTER MASS 15 CM TO THE LEFT

RELATIVE SPEED 90 KM/H, ANGLE 48 DEGREES, CONTACT POINT 38 CM!!

MY COM-MATES

BEGIN COMBAT MATH-EMATIC!!

APPLY PRESSURE X SPEED TO THE SINGLE POINT!

AHHH!!!

PERFECT EVATION!

!?

STUPID, YOU THINK YOU CAN SUPRESS THE ABSOLUTE MATH WITH BRUTE FORCE!!

NEXT

BAMMMM!!

HARIDA-KUN!!!

B-GRADE STUDENTS CAN NEVER REACH THAT LEVEL

CAN I ASK YOU A QUESTION FIRST?

IF YOU UNDER-STAND

FOR WHAT REASON ARE YOU FIGHTING?

THINGS THAT YOU DON'T NEED TO CARE ABOUT

I CAN CALCULATE THE STRONGEST ATTACK PATTERN

THIS IS A MATHE-MATIC THAT APPLIES TO COMBAT

IT IS NOT MATH ANYMORE, IT IS "KILLER MATH"

AFTER THAT, THIS KID HERE STARTED MAKING SOME TROUBLE FOR US
I ONLY ASK A B-GRADE GIRL WHO USED THIS ROOM WITHOUT PERMISSION TO LEAVE THE ROOM

DARED TO USE THE EQUIPMENT FOR THE STUDY OF A-GRADE STUDENTS
I CAN'T STAND IT
AN UNCIVILIZED, TASTLESS, MINDLESS B-GRADE GIRL

WELL, TO EXPLAIN ALL THAT JUST FOR YOU, THE B-GRADE TEACHER REALLY USED UP A LOT OF MY TIME
I GUESS IT'S FINE FOR YOU NOW?

THAT SCENE IS PRICELESS, JUST LIKE WATCHING A COMEDY SHOW

"DARN, OUR INTELLI GENCE WILL DROP!"
AND SHE FREAKED OUT ABOUT THAT AFTER I SAID IT

!?

.....WHAT YOU HAVE LEARNED IS NOT MATH AT ALL!!

パチ

パチ

YOU ARE ...!?

KAZUTO
.....

AND.....
WHO IS
THAT
WOMAN
.....

MIFUNE....?
WHY ARE
YOU
.....

ARE YOU
AWAKE NOW!?
HARIDA KUN,
YOU ALRIGHT?

EE
.....

OUR
TEACHER!!!

TEACHER!!

TEA...
TEACHER
!?

VIOLENCE WITHIN THIS SCHOOL, AS A TEACHER.....

THOSE WHO USE THE NAME OF MATH TO SPREAD VIOLENCE!!

I WON'T LEAVE IT ALONE LIKE THAT!!

Read or Die volume 2, chapter 2

TRANSLATOR: USSIMON

EDITOR: SPIKESPIEGAL

SCANNED BY: #RAW-MANGA@IRC.RIZON.NET

www.manga-underground.net
#manga-underground@irc.irchighway.net

Date Released. 8/15/04

TEACHER!!
SHE IS OUR TEACHER!!
ARE YOU REALLY THE B-GRADE TEACHER? WELL, IN ANY CASE
ACCORDING TO MY MATHEMATICAL EQUATIONS
THE WEATHER IS GOOD,
THERE WON'T BE ANY PROBLEMS AT ALL!
AH!
WELL, IT'S SUNNY OUTSIDE,
WHY DON'T WE TAKE A WALK?

FOLLOW ME!!
第三話
CHAPTER 3
WAHAHA HAHAHA!

THE CALCULATED LANDING POINT IS...
ANGLE DOWNWARDS 42 DEGREES, FACTOR IN GRAVITY, SPEED * WEIGH - WIND RESISTANCE...
POINT Z!!!
THE TARGET WILL FALL THERE DUE TO GRAVITY!!

THIS IS WHAT "KILLER MATH" IS.
NEWTON HAS ALREADY PROVEN THIS WITH AN APPLE,
BUT THIS TIME I WILL PROVE IT WITH A PERSON!!
WHAT?
SHE DIDN'T FALL OFF...
SHE'S SLIDING DOWN INSTEAD !?
DARN IT!
SHE ACTUALLY UPSET MY CALCULA-TIONS. .

WHO THE HECK ARE YOU?
THE ABILITY TO CONTROL PAPER LIKE THAT
LEARN?!
THERE IS NO NEED!
WHERE DID YOU LEARN THAT POWER?
IT IS I WHO SHOULD ASK YOU INSTEAD.
THE POWER THAT ALL HUMANS ARE NATURALLY BORN WITH!!!
IT WAS AWAKEN!

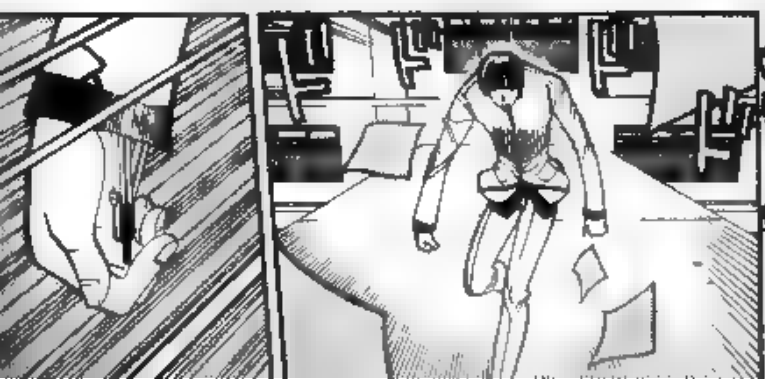
FOR EXAMPLE ... THIS..
HMMM!
ERRRH ...
KAZUTO ...
WHAT, WHAT ARE YOU SAYING!!
A SURPRISE FIGURE FOR YORIKO-CHAN
BUST 86 (34),
WAIST 59 (23),
HIP... 87 (34),
JUST LIKE THAT.
!!
TO IMMEDIATELY CONVERT WHAT WE SEE INTO MATHAMATIC DATA...
THIS IS WHAT "ABSOLUTE MATHAMATIC SENSE" IS.
YOU STILL DON'T KNOW?
WHAT, WHAT HAS THAT DO WITH ANYTHING!

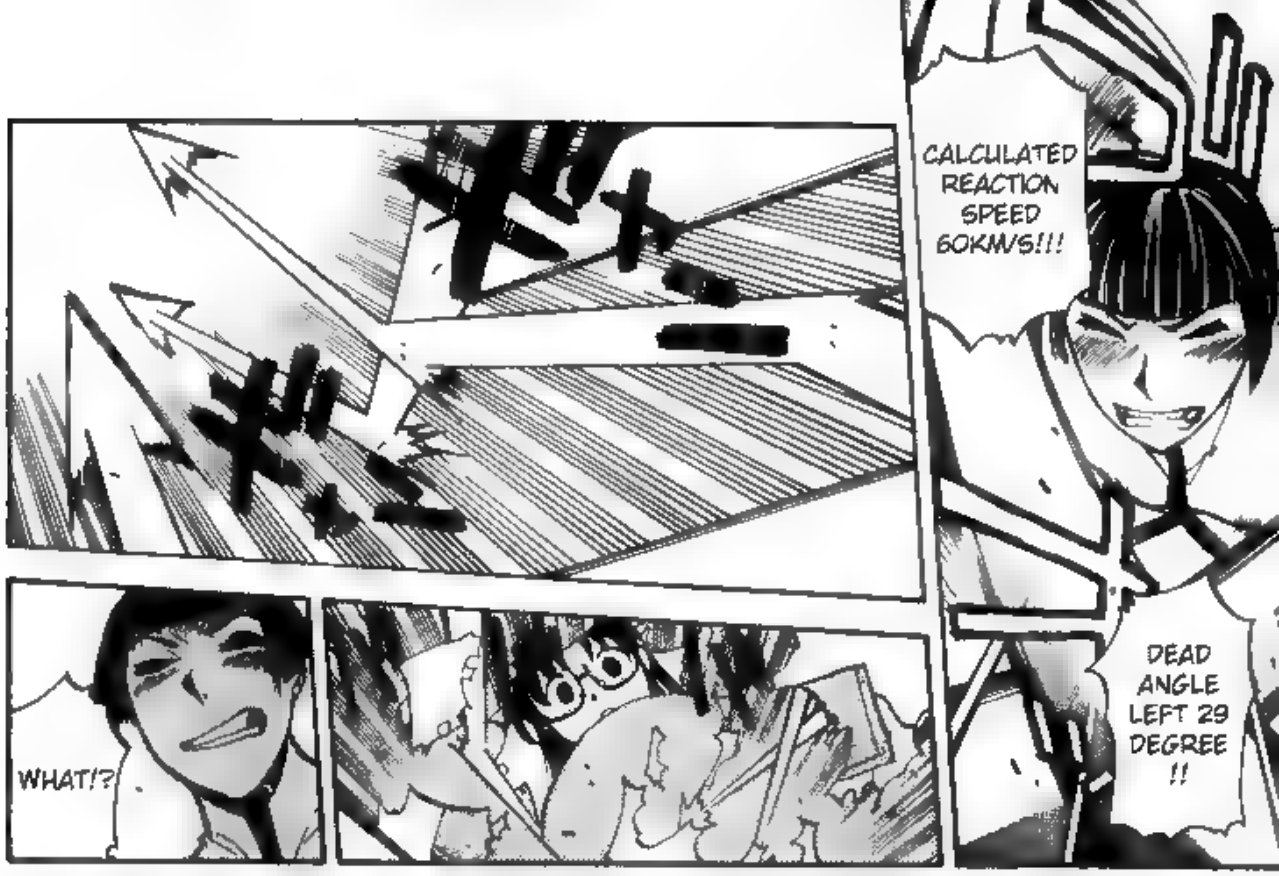
EVERYTHING IN THIS UNIVERSE IS DATA WITHIN MY GRASP
TO COMBINE ALL THE EQUATIONS AND NUMBERS TOGETHER.
MATH AND PHYSICS IS THE COMMON LANGUAGE OF THE UNIVERSE.

HMM!

MEANS...!!!
THE ONE WHO CONTROLS THE MATHA-MATICS,

CONTRO-LING THE UNIVERSE !!!




CALCULATED REACTION SPEED 60KM/S!!!
DEAD ANGLE LEFT 29 DEGREE !!
WHAT!?

LISTEN CARE-FULLY,

YOU WILL APOLOGIZE TO THE GIRL THAT YOU KICKED OUT OF THE ROOM NOW!!
I DON'T NEED TO APLOGIZE !!
APOLO-GIZE!?
APOLO-GIZE!!
!?
KAZUTO !!!
YORIKO-CHAN!!!

!!!
AHHH HHH--
AN EARTH-QUAKE!?
WAAA AH--!!
QUICK, EVERY-ONE! LIE DOWN!!

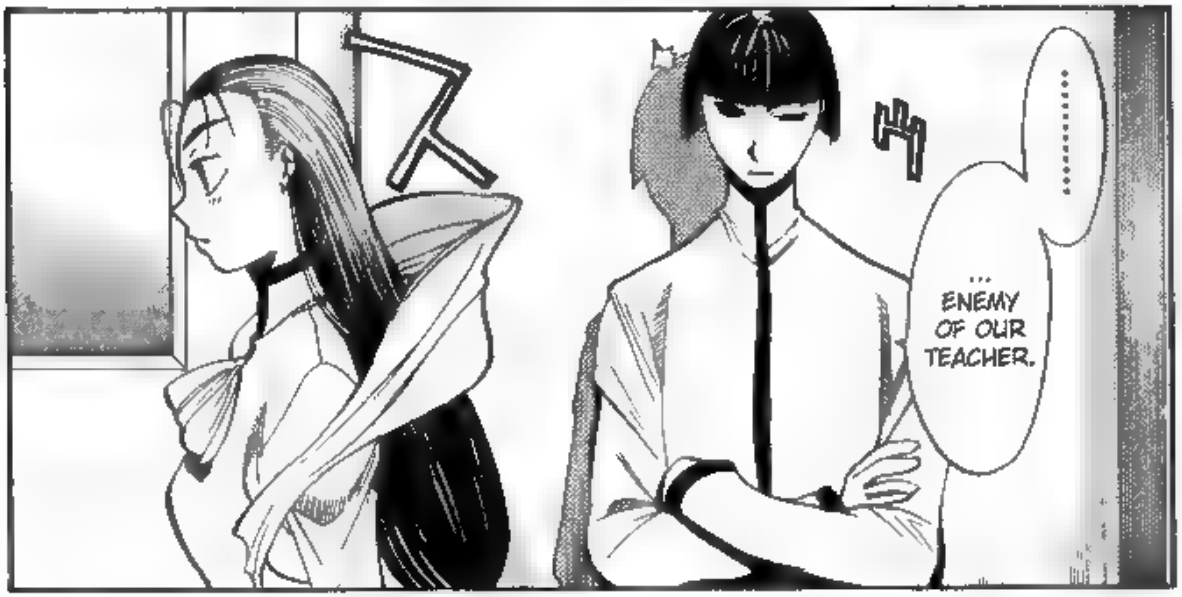
WE ARE NOT FINISHED YET,
DON'T IGNORE ME--
AH!

!!

ゴゴ…ゴ
オオ…ン
ITSUNA-KUN. .
THE EARTH-QUAKE HAS STOPPED...
WITHIN THE CAMPUS, ALL VIOLENT ACTIONS ARE PROHIBITED,
THAT GOES THE SAME FOR THE TEACHERS TOO.
TSU!
ミュル
ミュル
BOTH OF YOU STOP IT IMMEDIA-TELY!!!

TH.... THAT.... I UNDER-STAND, BUT HE.....
YOU ARE THE ONE AT FAULT.
NO MATTER WHAT THE REASON, B-GRADE STUDENT CAN NEVER DISOBEY THE A-GRADE STUDENT.
WITHIN THIS SCHOOL, A-GRADE STUDENT HAVE PRIORITY.
THAT IS UNFAIR, THEY ARE BOTH STUDENTS HERE!!!
TEACHER --
PLEASE HAND IN AN APOLOGY LETTER TOGETHER WITH KAWA.
THEY ARE NOT THE SAME,
A-GRADE STUDENTS ARE THE ELITE HERE...

JUST WHO THE HECK IS THAT WOMAN?
IS THAT SO?
BUT THANKS TO YOU, I DON'T HAVE TO LAST FACE IN FRONT OF THOSE B-GRADERS.
DON'T MERGE INTO THINGS...


...
ENEMY OF OUR TEACHER.

IT WAS ALMOST SUCCESS-FUL, ONLY A LITTLE BIT MORE.
!? SO THAT'S THE WOMAN?

THANK GOD.
IT'S ONLY A BRUISE, NO BROKEN BONES AT ALL.
INFANTRY
DON'T TOUCH ME!!
YOU ARE A FREAK LIKE THEM!!
... IT WAS NO BIG DEAL.
AH, ARE YOU EMBARRASSED?
OH YEAH, KAWA-KUN, JUST A MOMENT AGO COUPLE OF GIRLS CAME AND WANTED TO SAY "THANK YOU" TO YOU.
I'M GLAD YOU DIDN'T GET HURT THAT BADLY.
CAN NORMAL PEOPLE DO THAT KIND OF THING?
I DIDN'T SAY ANYTHING WRONG. MIFUNE, DIDN'T YOU SEE IT TOO?
KAWA-KUN!!!

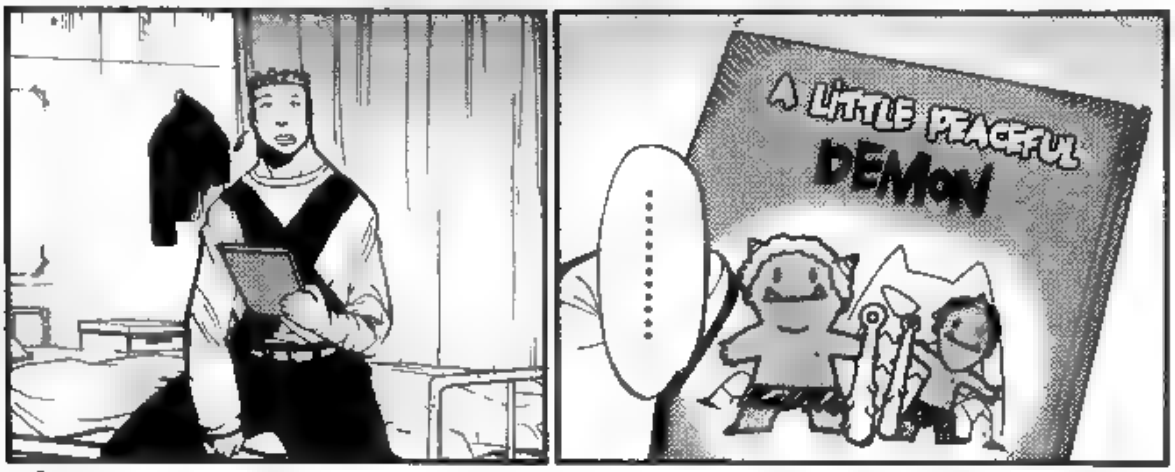
AND KAZUTO AND THIS WOMAN, THEY BOTH ARE UNREASONABLE--
FREAKS!!
THIS IS A SCHOOL!
YOU ARE OUT OF LINE!
STUPID !!
IF THE TEACHER HAD NOT HELPED,
YOU WOULD HAVE BEEN HURT EVEN MORE!!!

AH-- I UNDERSTAND, I UNDERSTAND, PLEASE DON'T CRY HERE, MIFUNE!!
YOU...
YOU ACTU-ALLY...
--SO...
I AM SORRY ...
I HAVE SAID TOO MUCH.
DON'T UNDERESTI-MATE THOSE PEOPLE...
THOSE A-GRA-DER...
DON'T WORRY ABOUT IT!

NO, PEOPLE LIKE "THAT GUY" YOU CAN COUNT ON ONE HAND
--BUT STILL, HOW COME THEY HAVE THOSE ABILITIES?
...BUT, DOES ALL THE A-GRADE STUDENTS HAVE "POWERS" LIKE THAT?
THROUGH TRAINING.
YEAH..... I WAS TRYING TO HAVE A CHAT WITH KAZUTO, AND ACCIDENTLY FOUND OUT ABOUT IT.
DID YOU SEE IT FOR YOUR-SELF?
TRAI-NING?
WHAT KIND OF TRAINING IS THAT?
--JUST A GLIMPSE OF THAT AND YOU KNOW THIS SCHOOL IS CRAZY.
THERE'S A SECRET TRAINING PLACE THAT ONLY THE A-GRADERS CAN USE. THEY USUALLY GO AROUND MID-NIGHT AT THE DORMITORY.

I BET IT'S BORING JUST SLEEPING IN BED
TRY READING THAT FOR A CHANGE.
I THINK I UNDERSTAND THE SITUATION, I WILL TAKE CARE OF THE REST, GET SOME REST NOW.
EH? WHAT ARE YOU GOING TO DO....?

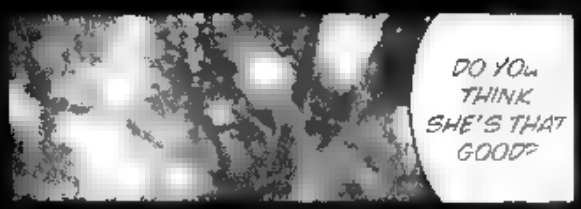
TAKE CARE!
BANG


A LITTLE PEACEFUL DEMON
.....

DONNIE --!!
DONNIE !!
YOU SEE, YOU SEE,
HAHA HAHA HA....

DONNIE.
SHE LOOKS LIKE SHE HAVE FUN PLAYING.

WHAT WE TOOK YEARS TO LEARN...
SHE MASTERED IT IN SHORT PERIOD OF TIME, IF WE GO TO THE RIGHT SOURCES, SHE WILL BE AN EXCELLENT "PAPER USER"


DO YOU THINK SHE'S THAT GOOD?

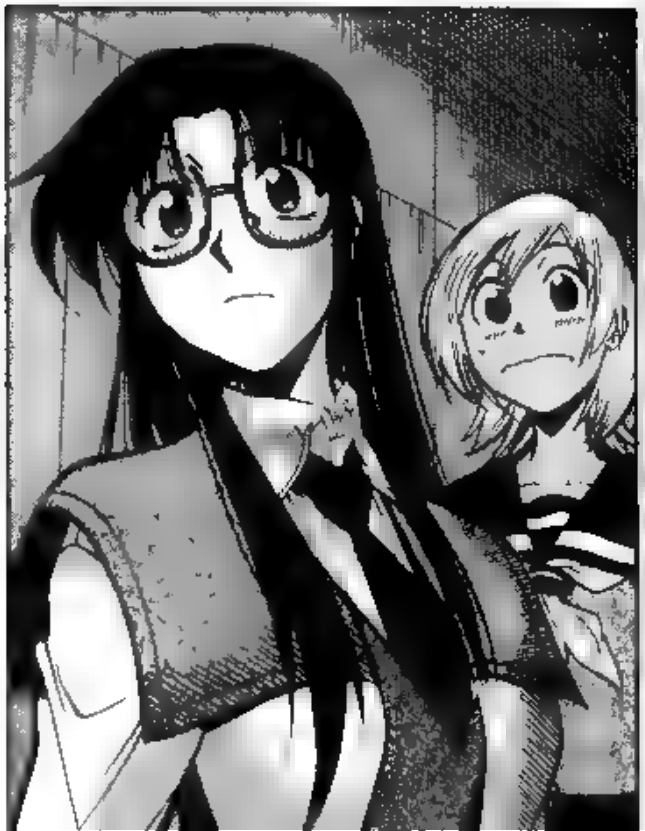
RIDLEY.
YOU HAVE ALREADY SEEN HER POTENTIAL, RIGHT?

THE GREAT BRITISH LIBRARY WON'T LEAVE IT ALONE LIKE THAT,
SHE WILL BE APPOINTED AS THE NEXT "THE PAPER".

DO WHAT EVER YOU LIKE!
BUT I'LL TELL YOU THIS,
SHE IS DIFFERENT FROM THE BOTH OF US.
YOU THINK TOO MUCH SHE IS NOT FIT FOR COMBAT..
WHEN THAT TIME COMES YOUR JOB WILL BE FINISHED
"THERE CAN BE ONLY ONE".
DON'T FORGET IT.
YORIKO?
YOU SEE, DONNIE-- I JUST LEARN A NEW ..
HOHO HO .
WELL, YORIKO THAT'S IT FOR TODAY, YOU SHOULD BE TIRED NOW

TRICK!!!
YO.... YORIKO !?
WHY...
WHY'S THAT...
YORIKO --!!!
"THERE CAN BE ONLY ONE"
DON'T FORGET IT!!

DON'T FORGET IT!!



Yakuza Scanlations
presents:
Read or Die volume 2
chapter 3
Translator: Ussimon
Raw provider: *raw-manga on rizon
Editor: Zei
Coordinator: Swistak
*yakuza@irc.irchighway.net
yakuza.rocks.it

I INVESTI-GATED IT VERY CAREFULLY DURING THE MORNING!

WENDY-SAN.. DIDN'T YOU INVESTIGATE THIS AREA BEFORE?

I CAN'T . WE ARE, AFTER ALL .

YOMIKO-CHAN CAN'T YOU MOVE OVER A BIT?

AH.. HA HA

BUT, I ALWAYS GO TO BED AT 10 PM SHARP..

AWW . I JUST TOOK A BATH TOO..

..INSIDE AN AIR DUCT RIGHT NOW.

HESHU

HESHU

IT'S AROUND HERE, LET'S TAKE A PEEK.

SSSH! SSSH! THERE'S A LIGHT AHEAD.

I HAD NO IDEA THEY HAD THIS KIND OF PLACE UNDERNEATH THE "A" BUILDING

!!

CHAPTER 4

USE YOUR STRENGTH AND INTELLI-GENCE TO ANSWER ALL QUESTIONS.

ANSWER

VII

ANSWER

THIS... THIS IS!?

I NEVER THOUGHT THERE REALLY WOULD BE SOMETHING LIKE THIS.

YES !!

YOMIKO-CHAN.. WHAT'S... WHAT'S GOING ON?

HUH?

SPECIAL ABILITY EDUCATION.

QUESTION 2 CORRECT

BUT THE PROCESS IS VERY INHUMANE, AND IN VIOLATION OF INTER-NATIONAL LAW.

IN THE PAST, VARIOUS ORGANIZATIONS HAVE USED THESE METHODS TO TRA N THEIR SPECIAL OPS

IT'S A TRAINING THAT DEVELOPS ONE'S "SPECIAL" ABILITIES.

YOUR ANSWER DOESN'T QUALIFY AS BEING COMPLETE!

YOU OVER THERE! WHY DID YOU ANSWER BY AVOIDING THE VITAL SPOTS!?

EH?

MM. IT'S VERY LIKELY.

SO YOMIKO-CHAN, DO YOU THINK THAT ALL OF "A" CLASS HAS SPECIAL ABILITIES?

HE'S THAT GUY FROM THIS MORNING.

AS AN "A" CLASS STUDENT, I FEEL ASHAMED OF YOU!

YO... YOMIKO-CHAN! IT'S ANOTHER EARTH-QUAKE!

THIS...

.....

AHHH!

!!

TCH. AGAIN?

ズズズ…

SFX: RUMBLE

OH NO!

スッ

!

IT'S GETTING SO FREQUENT, EVEN THE "A" CLASS STUDENTS ARE FEELING NERVOUS

... ALMOST TIME.

IT'S...

BE- COME ... STRO- NGER

WE HAVE TO BECOME STRONGER.

I THOUGHT THAT THEY WERE GOING TO FIND US

WHEW. THAT SCARED ME.

BUT NOW I'M SURE THAT SOMEONE IS RESPONSIBLE FOR THESE QUAKES.

NO... THAT'S NOT AN EARTH-QUAKE

JEEZE THE THING I HATE MOST ABOUT JA-PAN, IS THE EARTHQUAKES

I COULDN'T TELL IN THE MORNING...

HUH?

BUT?

WELL, I'VE NEVER HEARD OF ANYONE WITH AN ABILITY LIKE THAT, BUT...

THIS IS BIG NEWS!

WHAAAT? YOU MEAN, SOMEONE HAS THE ABILITY TO CONTROL EARTHQUAKES?

I CAN SENSE THAT SOMEONE HERE HAS A POWER FAR STRONGER THAN THE STANDARD SPECAL ABILITIES.

IT'S A POWERFUL, YET FAMILIAR FEELING

THE SPECAL TRAINING OF "A" CLASS STUDENTS... AND THE SECRET LIBRARY...

EXACTLY WHAT'S THE CONNEC- TION?

YOU GUYS ACTUALLY WENT TO THE "A" CLASS BUILDING?

WHAAAT!?

AND THIS WOMAN TOO...

WHAT THE HECK ARE THESE TWO DOING?

TWO WOMEN TOGETHER REALLY WILL DO SURPRISING THINGS,

NO, NO... WE JUST CIRCLED AROUND OUTSIDE.

WELL, THEY WERE PROBABLY ASLEEP.

BUT DOESN'T THAT AREA ALWAYS HAVE A TON OF "A" CLASS STUDENTS?

YOMIKO READMAN

HELLO EVERYONE! NICE TO MEET YOU. STARTING TODAY, I'LL BE YOUR WORLD HISTORY TEACHER.

OH!

HYMM

CLAP

CLAP

AN AUTOGRAPHED COPY OF SUMIREGAWA NENENE-SENSEI'S BOOK!

I DON'T MIND THAT IT'S KIND OF DIRTY

SEE?

I'LL INTRODUCE MYSELF BY SHOWING YOU MY FAVORITE BOOK

I'M SO THANKFUL SHE SIGNED FOR ME!

...AND THEN I BEGGED HER FOR AN AUTOGRAPH,

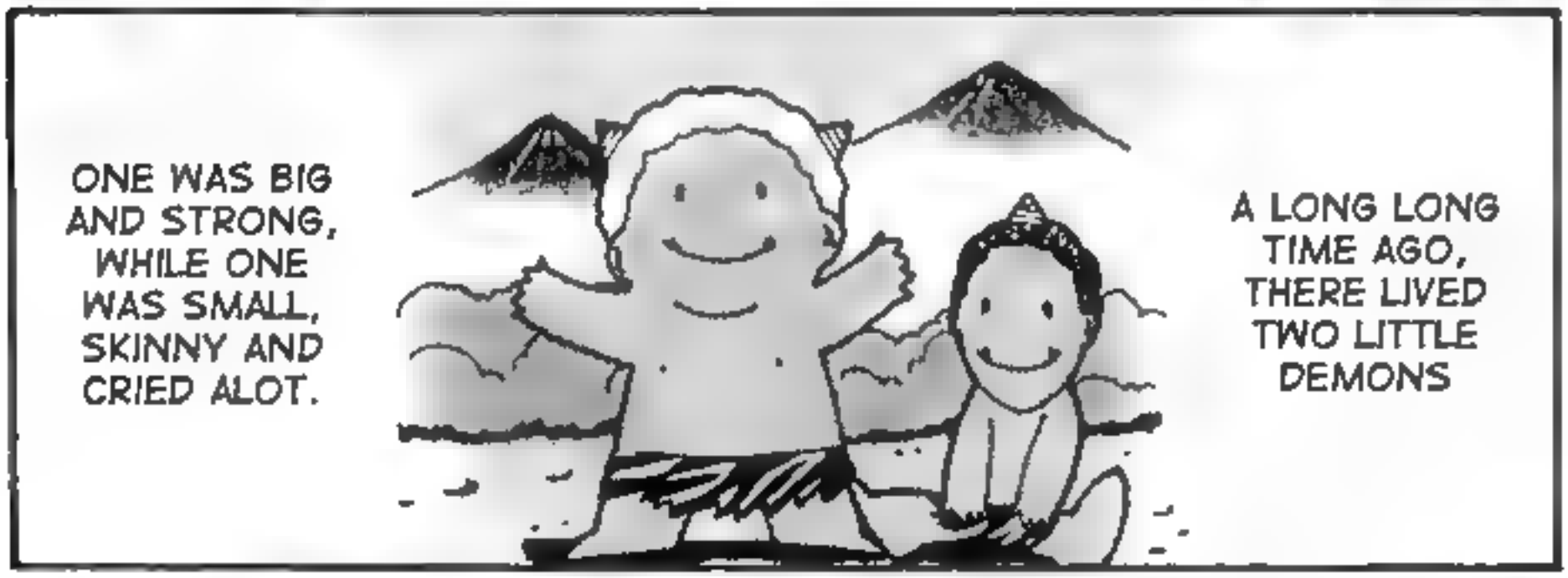
BECAUSE I LIKED THE BOOK SOOOO MUCH, I FOLLOWED SUMIREGAWA-SENSEI EVERYWHERE ...

OUCH!

SENSEI IS ACTUALY REALLY FUNNY.

HE WAS ACTUALLY SERIOUS.
EVEN HE GETS ANGRY ...
THAT KAZUTO ...
.....

.....
The Little Demons That Got Along


ONE WAS BIG AND STRONG, WHILE ONE WAS SMALL, SKINNY AND CRIED ALOT.
A LONG LONG TIME AGO, THERE LIVED TWO LITTLE DEMONS

AND THE SMALL ONE WOULD TEACH THE BIG ONE MATH AND MUSIC TO SHOW HIS THANKS, AND THE TWO OF THEM LIVED IN HAPPY DAYS
THEY WERE THE BEST OF FRIENDS. WHEN THE SMALL DEMON GOT PICKED ON BY ANIMALS, THE BIG ONE WOULD ALWAYS HELP HIM

ACTUALLY, SHE'S VERY FORCEFUL AND STRONG.

YOU WOULD THINK THAT SUMIREGAWA-SENSEI IS A QUIET AND MEEK GIRL, RIGHT?

HYMPT! BORING!

EXCUSE ME?

ME TOO!

ME TOO!

I HAVE A QUES-TION TOO

TCH. WHO ASKED YOU?

IDIOT! THAT'S SEXUAL HARRASE-MENT!

ACTUALLY, I'M MORE INTERESTED IN ASKING: IS SENSEI SINGLE?

COULD YOU PLEASE EXPLAIN WHAT WAS GOING ON WITH THAT FIGHT YESTERDAY?

WOW... SENSEI, YOU'RE LIKE DAVID COPPER-FIELD

YES! I USED TO TEACH MAGIC TRICKS IN MY OLD SCHOOL.

THAT WAS... A MAGIC TRICK!

SSSH, WILL YOU BOYS SHUT-UP?

MAGIC TRICK?

BAH. THE OTHERS ARE SO EASILY FOOLED

SHE REALLY IS AN AMAZING PERSON

AT FIRST, I THOUGHT YOMIKO-CHAN WAS HARD TO APPROACH, BUT SHE'S ALWAYS SURROUNDED BY PEOPLE.

HEH HEH

HEY...

HEY!

HUH?

IF THEY KNEW WHAT THOSE TWO WERE REALLY LIKED, THEY'D BE FREAKED

NOT THAT I KNOW MYSELF.

EVERY-
BODY
GET
DOWN!

!!

AHHHH!

THAT'S...

WHAT A COINCIDENCE.

CHANGING SEATS WILL BE MORE INTERESTING NOW

I DIDN'T KNOW YOUR CLASS WAS RIGHT ACCROSS FROM OURS.

EVERYONE! PILE THE DESK AGAINST THE WINDOW AS A BARRICADE!

...A WELCOME FROM THE "A" CLASS!

NOW, PLEASE ACCEPT...

WHAT'S WRONG?

!

YOU GUYS...

YEAH, YEAH.

WHO KNOWS WHAT WILL HAPPEN TO US IF WE FIGHT BACK...

YOU GOT TO BE KIDDING ME. WE CAN'T DEFY THE "A" CLASS.

IT'S NO USE TRYING TO RELY ON THOSE "B" CLASSERS.

ANY STUDENT THAT DEFYS THE "A" CLASS GET'S PUNISHED THAT'S THE LAW OF THIS SCHOOL

EEEK!

NO, THEY'RE JUST PIGS!

THEY'RE NOTHING MORE THAN TOOTHLESS DOGS...

WHAT'S WRONG? WANT TO BEG FOR MERCY?

YOU CAN'T RESIST!

WHY DON'T YOU GET DOWN ON YOUR KNEES?

THAT IS THE "B" CLASS!

THAT'S THE NAME OF THE WEAK!

.....

.....

.....

THE ONES THAT CALL OTHERS STUPID...

THEY'RE THE ONES THAT'RE ACTUALLY STUPID!

NO!

WE'RE NOT WEAK!

HUH?

DO IT.

THERE SEEMS TO BE A NOISY LITTLE BIRD.

WAAA!

IN THIS SCHOOL, THESE GUYS ARE AN UNSTOPPABLE FORCE

NOW DO YOU GET IT?

BASTARD!

NO ONE HAS ANY FAITH IN THEIR OWN ABILITIES ANYMORE

NOT JUST IN CLASS, BUT IN OUR EVERYDAY LIFE, THIS STUFF HAPPENS.

HARADA-KUN?

SHOW IT TO US!

SO PLEASE... SHOW US YOUR STRENGTH.

WE NEED YOUR POWER, SENSEI!

HELP US STAND UP FOR OURSELVES AGAIN!

HARADA!

HARADA . .

ドサッ

HARADA.

.....

NO PROBLEM!

!!

HUH?

HEH. LET'S SEE WHAT KIND OF PITIFUL SHAPE THEY'RE IN NOW

CEASE FIRE!

YOU LOT, LISTEN UP!

I FORBID YOU TO USE THESE UNDER-HANDED TRICKS ANYMORE!

THE ONLY WEAK ONES ARE THE PEOPLE WHO GANG UP TO OPPRESS OTHERS - YOU!

FROM NOW ON, IF THERE'S ANYONE WHO WOULD DARE HARM MY STUDENTS...

I'LL NEVER FORGIVE THEM!

UWAH!

!

!!

KA... KAZU-TO!

SIGN: BRING IT ON

HUH

CURSE YOU..

!

ﾊﾟﾁ..

WELL, LET'S IGNORE THOSE OVERHYPER GUYS, AND CONTINUE OUR LESSON, SHALL WE?

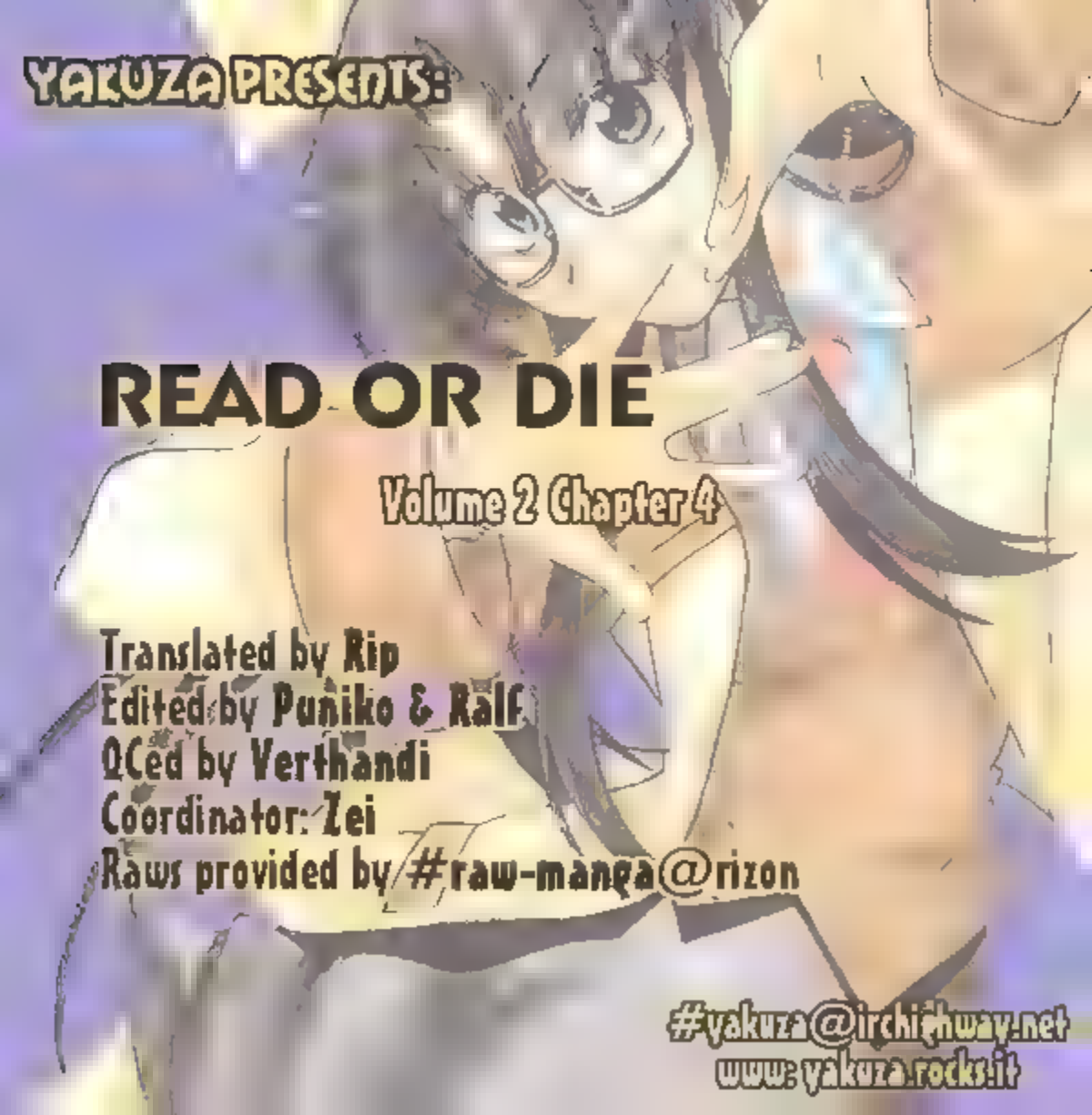
SFX: CLAP CLAP

パチ パチ パチ パチ パチ パチ パチ パチ パチ

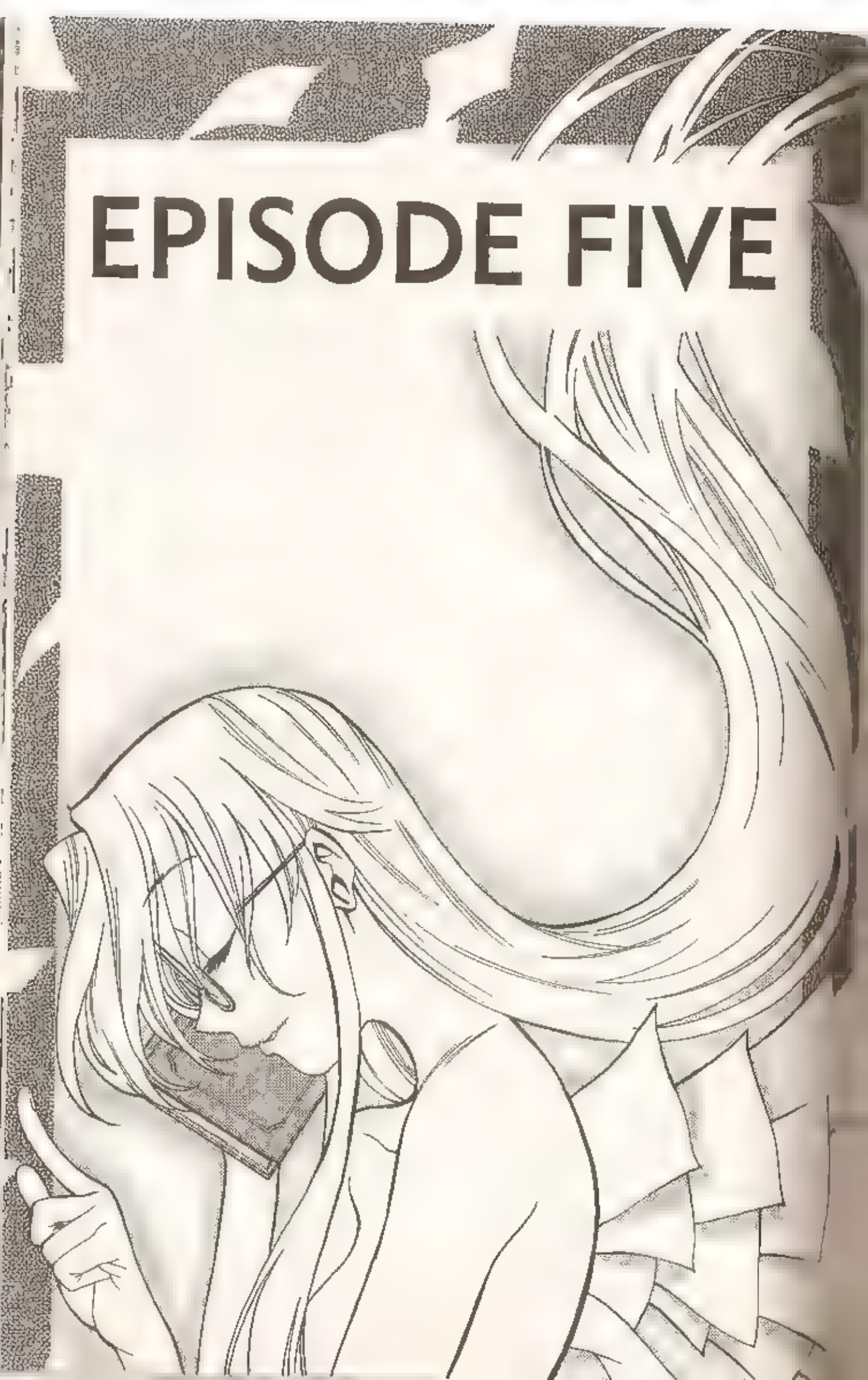
AH...

HEH HEH!

HRM...


YAKUZA PRESENTS:
READ OR DIE
Volume 2 Chapter 4
Translated by Rip
Edited by Puniko & Ralf
QCed by Verthandi
Coordinator: Zei
Raws provided by #raw-manga@rizon
#yakuza@irchighway.net
www.yakuza.rocks.it

EPISODE FIVE



.....

DO YOU UNDERSTAND, MS. READMAN?

YOU MUST RID YOURSELF OF THE ILLUSION THAT ALL OF THE SCHOOL'S ASSETS ARE ACCESSIBLE TO ALL.

YOUR ACTIONS AMOUNT TO HERESY. MORE TO THE POINT, THEY ARE AGAINST SCHOOL RULES.

PERIOD. YOU ARE DISMISSED.

BUT, THAT'S ...

INEQUALITY IS EVERYWHERE, AND IT IS THAT VERY FACT THAT CAUSES PEOPLE TO STRIVE TO BETTER THEMSELVES.

I AM VERY SORRY !!

FAILURE TO FOLLOW ORDERS WILL RESULT IN PUNISHMENT.

HRRRRNN

.....

THIS SCHOOL TEACHES THAT THOSE WHO CANNOT ATTAIN KNOWLEDGE HAVE NO RIGHTS.

TO TELL YOU THE TRUTH, WE ARE AT A LOSS.

NOTHING LIKE THIS HAS EVER OCCURRED AT THIS SCHOOL BEFORE.

YOU HAVE ALREADY MADE A MARK FOR YOURSELF IN YOUR NEW POST.

YOU ARE A B-LEVEL TEACHER.

YOU HAVE QUARRELED WITH THE A-LEVEL STUDENTS.

SCHOOL FACILITIES ARE DESTROYED... YOUR CLASS HAS FALLEN BEHIND...

THIS IS UNACCEPTABLE FOR A TEACHER.

PRINCIPAL'S OFFICE

IT IS IMPERMISSIBLE FOR B TO SUPERCEDE A.

THIS IS THE DIRECT ORDER FROM THE CHANCELLOR OF THE ACADEMY.

YOU MUST NEVER AGAIN CONTRADICT THE A-LEVEL STUDENTS AGAIN.

BUT THERE IS A BIGGER PROBLEM.

NEITHER OF THESE CAN BE TAKEN LIGHTLY.

AND... AND YOU'RE USING THIS POSTER AS A TEMPLATE!

YUP. ♡

THE MONSTER READER

WE ALSO THOUGHT IT WOULD BE A GOOD OPPORTUNITY TO BRING ALL THE STUDENTS TOGETHER.

HS B-LEVEL STUDENTS ARE PLANNING A WELCOME PARTY FOR YOU.

THIS REALLY SUCKS! EVERYTHING HERE IS BETTER THAN WHAT WE HAVE IN OUR BUILDING.

WE STOLE THOSE FROM THE A SCHOOL BATH-ROOMS.

NO--!

YOU'RE GOING TO USE THIS TOO?

WHAT'S THIS?

RATTLE RATTLE

!

WHAT IS IT, SENSEI? WHY THAT LOOK?

.....

YUKIN ?

BOOKS !?

IT FEELS MORE LIKE...

EARTH-QUAKE ...!?

OOH. REALLY?

AREN'T YOU LISTEN-ING!? SO THEN ...

UHA HA HA. AND THEN... AND THEN?

TU

RN

WHOA!

AH.

SENSEI--!! YOMIKO SENSEI--!!

I WAS PONDERING THE DIFFERENCES BETWEEN MODERN SCHOOL SYSTEMS AND HUMAN RIGHTS.

IT'S NOT QUITE AT ALL.

WHAT HAPPENED, SENSEI? WHY THE LONG FACE?

FWOP

CONGRATULATIONS!

SLIDE

READING MONSTER!! EVERYONE WELCOME

ROOM 2-A. MATERIALS ROOM

TA-DUM !!

!

MATERI-ALS?

HE HE HE-- WE CAME TO GET SOME MATERIALS.

AREN'T B-LEVEL STUDENTS ONLY RARELY ALLOWED OVER HERE?

BUT, WHAT ARE YOU ALL DOING HERE IN THE A SCHOOL ROOM?

JIGA JIGA JIGA

THIS IS BIGGER THAN ALL THE OTHERS!! EVERYONE EVACUATE THE BUILDING!!

HARADA !!!

GRA GRA GRA GRA GRA

EVERY-ONE OUT FRONT!! HURRY!!

DIDN'T YOU HEAR ME!!

C'MON! SERIOUSLY !?

AAAAH !!!

KRAKK

WATCH OUT !!!

DA SH

JAKA JAKA

AAAAAHH --!!

JAGA JAGA JAGA

MIFUNE !!

EVERY-ONE STAY CALM! GET UNDER A DESK!

CRACK CRACK !?

EARTH QUAKE !!!

KRA

SENSEI --!!! TEACHER !!! HE-E-ELP !!!

EVERYONE HUDDLE TOGETHER AND LOCK ARMS!

HURRY!! THE BUILDING COULD COLLAPSE AT ANY MOMENT!!

.....

EVERY-BODY LEND ME A HAND! THERE ARE SOME STUDENTS DOWN ON THE ROOF.

DABOOM

WHOAA !

JAKA JAKA JAKA

AAAAH!

KARAK

THE SCHOOL BUILDING IS...

... CRUMB-LING !?

KRASH

SENSEI, LOOK !! DOWN THERE!

SENSEI --!!!

H-HELP, YOMIKO!!

AAAAH... I'M SLIPPING... FALLING... DOWN...

WENDY !!!

YES, THAT'S IT!

RO

EVERY-ONE, USE THIS!!

GR

IP

FWW

!!

WT

HUMM..

HUH...

TH-THIS ...

THIS FEELING IS...

SENSEI, WHAT'S THE MATTER !!!

PLUNK

!!

WHO'S CALLING ME?

WHO IS IT ?

!!

YOMIKO --!!!

HAH!

WAAA

DUNG GA... GA... AA

I TOLD YOU. MY NAME IS...

PAPER SURFER !!!

LOOK, SHE'S A...!?

4

4

WHOA AAAH !!!

MAN MAK LAN RAN

C'MON EVERYONE! HURRY UP THE STEPS!

IT'S ALL RIGHT! SENSEI HAS COME TO HELP.

FFW

USE THIS TOILET PAPER!

WHOA

WAKA KA

HARADA !!

CRA SH

WAA-- AAGH!!

OKAY, YOU'RE THE LAST ONE. RUN!!

I THINK I UNDERSTAND THE GENERAL FACTS.

...I SEE.

MANY THINGS TEND TO OCCUR AROUND YOU.

NEVERTHELESS, MS. READMAN.

BUSTED

WELL, UM...

HE HE.

UHHH ...

CAW CAW

SENSEI--

THE OLD SCHOOL HOUSE ...?

YOU CAN USE THE OLD SCHOOL HOUSE IN THE OFF-LIMITS AREA.

I'VE GOT IT!!

WELL, NOW WE MUST FIND A TEMPORARY SCHOOL BUILDING.

WE HAVE OVER 200 B-LEVEL STUDENTS.

SHIVOOO

KAKAN

KA

KA

SENSEI---!!!

KAN

KAN

!

WHOA OA OA OA---

HUFFOO --

SINGLE-SHEET T.P. ...AMAZING !

YOMIKO SENSEI --!!!

TONIGHT WE'LL WHIP UP THE BEST KNOCK-'EM-DEAD CURRY EVER!

LEAVE IT TO US!!

THIS COULD BE FUN. KINDA LIKE BOY SCOUTS.

SOUNDS LIKE A PLAN LET'S GET TO IT EVERYONE!

CAN YOU BELIEVE THE A-LEVEL SCHOOL BUILDINGS WEREN'T EVEN SCRATCHED!?

THAT EARTHQUAKE WAS HUGE. WHAT COULD HAVE CAUSED IT?

I... I WAS JUST THINKING ABOUT WHAT THE PRINCIPAL SAID.

SENSEI, YOU WERE STARING INTO SPACE.

WHA- WHAT?

HMM?

IT'S ALL SO WEIRD

IT LOOKS MORE LIKE THE ORIGINAL SCHOOL HOUSE..

IT'S THE OLD SCHOOL HOUSE?

THEY SAID IT STILL HAS ELECTRICITY AND RUNNING WATER.

IT'S DEFINITELY ONE OF THE ACADEMY'S BUILDINGS.

... WELL..

HOO

IT'LL PROVIDE US SHELTER. WE JUST HAVE TO FIX IT UP.

C'MON, IT'S NO USE JUST STANDING HERE STARING AT IT

GIRLS, HOW 'BOUT PUTTING TOGETHER A NICE CURRY TO EAT.

THE GUYS WILL SECURE A PLACE TO SLEEP.

HOO

IS THIS REALLY IT!?

IT... SEEMS SO.

HEE HEE.

IF YOU ASK ME. IT'S BETTER HERE.

NO MATTER WHERE I GO, I ALWAYS SEEM TO ATTRACT TROUBLE.

IT'S TRUE. THINGS HAVE BEEN HAPPENING AROUND ME EVER SINCE I CAME HERE

THIS IS ALL THANKS TO YOU, YOMIKO.

LOOK AT HOW BUSY AND ANIMATED EVERYONE IS.

HEY, THAT'S ...

GULP...

AT NIGHT THESE HALLS ARE KINDA.. SPOOKY.

THE TOILETS SURE ARE FAR AWAY.

YOMIKO ?

STOP IT

...

I GUESS THAT'S TRUE.

.....

A PAPER ROSE...

ROSE ?

IT'S A...

KBLAFF

HAVE PAPER WITH YOU AT ALL TIMES.

YOU MUST HAVE BEEN TAUGHT THE BASIC RULE.

!

HOW COULD ...

YOU...

FOR YOU--

THAT FLOWER AND THE EVENING MOON WILL MAKE IT PERFECT.

IT'S GONE. I DON'T FEEL IT ANYMORE.

WHAT COULD IT HAVE BEEN?

TV

D

!

DONNIE --!!!

WELCOME BACK.

YOMIKO.

EPISODE SIX

HEY...

HUM HMM. ♡

HM HM HUMMM.

HUMM HUM.

GOSSIP

I ALWAYS THOUGHT SHE WAS WEIRD.

BUT NOW SHE'S MOVING INTO NEW TERRITORY.

SURE SEEMS LIKE IT.

IT'S CREEPY ...

...HAS SHE LOST IT?

YOMIKO SENSEI !!

SENSEI !!

I MISSED YOU SO MUCH.. DONNIE...

BUT... BUT.. I...

YOU'RE AS SENTI-MENTAL AS EVER.

IT'S BEEN A LONG TIME, YOMIKO.

YOMIKO --

ME, TOO.

SHWEE SHWEE SHWEE SHWEE

CHAK

OH YES... THE LESSON.

WHAT GOOD'S THAT GONNA DO? IDIOT!

QUICK! STRETCHER!!

SENSEI!! GET A GRIP!

YEP. SHE'S LOST IT. GONE!

YOMIKO SENSEI--? DID SOMETHING HAPPEN? SOMETHING GOOD MAYBE?

I'VE NEVER SEEN HER LIKE THIS.

DUNNO

WHAT'S WITH HER?

SOME-THING VERY GOOD...

SOME-THING GOOD?

HNNN, YE-ES?

OO-WAH !!!

EPISODE SIX

EH? LESSON ?

S-SENSEI. IF IT'S ALL RIGHT, WE'D LIKE TO GET ON WITH THE LESSON.

!

THAT'S FROM *LOVERS UNDER THE MOON*, ONE OF YOUR FAVORITE BOOKS.

"OVER-COMING INNUMERABLE OBSTACLES, THEY FOUND EACH OTHER AT LAST."

IT IS YOU.

IT REALLY IS YOU, DONNIE...

AH, I CAN'T... THE TEARS WON'T STOP.

PLISH

PLISH

A FULL MOON.

LOOK, YOMIKO.

.....

I FINALLY SEE YOU AGAIN AND ALL I DO IS COVER MY FACE WITH TEARS.

DONNIE !!

I THOUGHT YOU WERE DEAD. I THOUGHT WE WOULD NEVER MEET AGAIN.

BUT... BUT...

...HAD KILLED YOU.

I...I... ...THOUGHT I...

DONNIE ...

IT WAS I WHO SHOWED YOU THAT MANEUVER. YOU SHOULDN'T UNDERESTIMATE YOUR TEACHER.

Kiss

OOOH.

YOMIKO ...

AND THEN ?

I SEE.

BWAAAASH

NO, THIS TIME IT'S DIFFERENT. SHE'S TAKEN IT TO A NEW LEVEL.

SHE'S ALWAYS BEEN STRANGE. IT'S NOTHING NEW.

SHWA SHWA SHWA

SHE'S ACTING TOTALLY WEIRD!! SHE'S JUST... STRANGE!

WELL, SHE'S NOT OVERLY SEXUALLY ATTRACTIVE, SO I GUESS A WOMAN LIKE HER MIGHT GET LIKE THAT SOMETIMES.

HMM. THAT IS UNUSUAL.

ALL RIGHT, WENDY, SETTLE DOWN.

MR. JOKER, THAT'S NOT VERY NICE.

SHE'S LIKE... IT'S LIKE SHE'S...

LIKE SHE'S LOST ALL HER BONES AND GONE LIMP... SHE'S... SQUISHY.

DONNIE --

AS CAN OUR POWERS ...

SUPREME POWERS CAN CREATE ODD MIRACLES.

PL

INK

THAT'S IT! SHE'S TOTALLY GONE.

SENSEI---

SHE STOPPED MOV.NG!

HEY! WHAT'S HAPPENING NOW?

SENSEI, WHAT'S THE MATTER ?!!

TWIST

TOO CREEPY !!

EH, HE HE HE.

WHOOP!

STEP

THE B-LEVEL SCHOOL BUILDING IS PRACTICALLY DUST.

WHOA!

THEY DIDN'T LOOK LIKE THEY WERE AIMING FOR SO MUCH DESTRUCTION.

JUDGING BY THE FACES OF THE A-LEVEL STUDENTS ...

CHOOF CHOOF

OOMPH.

GRN CH

DMMMMMMMMM

JA AA GA

LIKE ANYONE, YOMIKO MUST ALSO HAVE SOME INTERNAL BLOCKS TO REACHING HER FULL POTENTIAL.

JAPAN IS STILL A MYSTERIOUS COUNTRY WITH A CURIOUS MIX OF HIGH-TECH AND ANALOG, AND THE RECENT EVENTS ARE SURELY A WAY OF DEVELOPING SOME LATENT ABILITY.

THEY SAY SINCE ANCIENT TIMES JAPANESE HAVE STOOD UNDER WATERFALLS TO DRAW OUT THEIR INNER "ENLIGHTENMENT."

JAGA GA

HANG IN THERE, EVERYONE.

GA

THIS WILL AFFECT THE OUTCOME OF OUR PLAN.

.....

IT WON'T BE LONG NOW.

GRRRR!!

CLICK

MR. JOKER!!

DON'T HANG UP, MR. JOKER!!

HOOF

THE SUPREME POWER OF ABSOLUTE NUMBERS.

RUMINATING ON THE PAST LIKE A COW CHEWING HIS CUD! IT'S JUST A PITIFUL ATTEMPT TO HOLD ON TO WHAT'S GONE.

TIME FLOWS BY AND NEVER COMES BACK. ALL THE WHILE, PEOPLE EVOLVE AND PROGRESS.

THAT'S WHEN I FOUND IT.

HOW PATHETIC!

EH?

THAT'S IT. THAT'S THE RED DEMON PROTECTING HIM FROM BULLIES.

KAZUTO.

OM

CHOOF

LIKE I COULD CLEAN THIS UP.

A LONE HIGH SCHOOL STUDENT WITH A SHOVEL.

CHOOF

WHAT THE HELL AM I DOING?

HUH HA HA.

WHA--?

CHO

OINK

EVERY LAST BIT!!!

BEFORE COMING HERE, I TOOK EVERYTHING FOR GRANTED.

I CHERISHED IT ALL ANYWAY.

ME AND MY FRIENDS WERE NEVER ANYTHING SPECIAL.

CHFF

WHAT AM I DOING?

REALLY...

WE AGENTS ARE NOTHING MORE THAN EXPENDABLE COMMODITIES.

THE ONLY WAY I COULD FREE MYSELF WAS TO FAKE MY DEATH. ALL THEY ARE CONCERNED ABOUT IS BOOKS.

THE LIBRARY IS NOT THE GREAT ALTRUISTIC ORGANIZATION YOU THINK THEY ARE, YOMIKO.

EH?

WHY NOT? THAT'S WHY THEY SENT ME.

YOMIKO, WE CAN'T LET THEM FIND THE UNDER-GROUND LIBRARY.

GRIP

YOMIKO !!

WE ARE PAPER MASTERS ...

YOU AND I ARE NOT SLAVES TO BOOKS ...

THEY ARE USING YOU!

IT'S A LITTLE SULLIED, BUT IT'S A GENUINE SIGNATURE.

LOOK! HERE'S THE BOOK WITH SUMIREGAWA SENSEI'S AUTOGRAPH.

NEXT TIME I SEE HER, I'LL GET ONE FOR YOU TOO.

BUT I HAVE SOMETHING MORE IMPORTANT TO TALK TO YOU ABOUT.

PIOO

THAT'S GREAT. YOU DO THAT.

I CAN NEVER RETURN TO THE LIBRARY OF ENGLAND. IF I GO BACK, THEY'LL ELIMINATE ME AGAIN.

LET'S WORK TOGETHER AGAIN FOR THE LIBRARY OF ENGLAND!

LISTEN. YOU AND I MEETING LIKE THIS...

DON'T WORRY, I HAVEN'T TOLD ANYONE. BUT HOW COME I CAN'T?

PEOPLE CAN'T FLY IN THE SKY...PEOPLE CAN'T BREATHE UNDER WATER...

PEOPLE CAN'T FIGHT BATTLES WITH PAPER!

FROM THE CENTER OF THE LIBRARY OF ENGLAND, THAT OLD MAN...

SO WE ARE TOLD, AND SO WE BELIEVE. BUT THEN HOW DO YOU EXPLAIN OUR POWERS? THE HUMAN RACE'S LATENT POTENTIAL IS BEING SUPPRESSED.

FOR THOUSANDS OF YEARS IT'S BEEN TRAPPED INSIDE OUR MINDS...

...IS USING HIS INGENIOUS CREATIVE POWERS TO TRICK PEOPLE INTO BELIEVING HE IS THE SUPREME RULER OF THE WORLD.

CAN IT BE POSSIBLE ..

COMMON KNOW-LEDGE.

.. CHAINED DOWN BY WHAT WE CALL ..

OUR KNOWLEDGE HAS BEEN PASSED DOWN FOR GENERATIONS THROUGH BOOKS AND WRITING.

BUT WHAT IF IT'S ALL A LIE? WHAT IF THE PERSON WHO WROTE ALL THAT WAS TRYING TO MISLEAD FUTURE GENERATIONS?

WHAT IF IT WAS ALL A SELFISH PLOT FOR WORLD DOMI-NATION !!?

PHYSICAL SCIENTIFIC EVIDENCE DOESN'T LIE.

HOW COULD THAT BE POSSIBLE ?

D

M

M

DONNIE ...

M

M

BUT HISTORY IS FICTION BASED ON FACT, AND ONE MAN HAS BEEN REWRITING THE HISTORY BOOKS.

THAT MAN IS GENTLE-MAN.

BOOK OF TRUTH !!!

.....

THAT ONE BOOK COULD DESTROY ALL OF HIS TRICKERY.

IF GENTLE-MAN GAINS POSSESSION OF THAT BOOK, HE WOULD BECOME EVEN MORE POWERFUL.

EVER SINCE THAT DAY...

.....

YOMI-KO.

YES. I'M SORRY, BUT I CAN'T TELL IT'S NAME YET.

ANOTHER NSTI-TUTION ?

I'VE BEEN HIDING FROM THE LIBRARY OF ENGLAND AND WORKING FOR ANOTHER INSTITUTION.

GENTLEMAN IS IMMORTAL.

YOU'VE HEARD THE GOSSIP IN ENGLAND.

THAT'S BECAUSE HE *SAW* IT.

HE KNOWS EVERYTHING IN ALL RECORDED HISTORY.

THE PROOF IS THE VERY FACT THAT HE IS STILL ALIVE TO THIS DAY.

HE IS LOOKING FOR THE *BOOK OF TRUTH*.

WHERE DID WE COME FROM?

WHERE ARE WE GOING?

WHAT ARE WE HUMANS ?

THAT'S WHY HE'S SO DESPERATE TO FIND THE UNDERGROUND LIBRARY.

THOSE EARTHQUAKES ARE FROM THE CORE SPIRIT. THEY ARE THE SPIRIT TAKING FORM.

IT FEEDS ON KNOWLEDGE AND CONSTANTLY SEEKS MORE TO CONSUME.

THE *BOOK OF TRUTH* IS THE SOURCE OF ALL THAT EXPLOSIVE ENERGY.

JAKA JAKA

THAT'S WHY?

YOU ARE A MUCH STRONGER BIBLIOPHILE THAN ME.

YOU ARE THE ONLY ONE WITH THE POWER TO CONFRONT IT.

YOU ARE MY SUCCESSOR. YOU ARE THE PAPER!

YOMIKO READMAN !!

I AM NOTHING COMPARED TO YOU, DONNIE.

NO, I'M NOT.

WE DO EVERYTHING FOR PAPER.

MAY PAPER ALWAYS BE WITH YOU.

!

DONNIE, DON'T YOU KNOW WHERE IT IS?

DIDN'T YOU CONTACT ME BECAUSE YOU'D ALREADY FOUND IT?

I CAN'T DO IT.

YOMIKO. I NEED YOUR HELP.

WE MUST LOCATE THE UNDERGROUND LIBRARY AND PROTECT IT FROM GENTLEMAN.

!

IT'S IN A SHIFTING LAYER OF THE EARTH AND ITS POSITION IS IMPOSSIBLE TO LOCATE.

THAT'S WHY THERE ARE SO MANY EARTHQUAKES AT THIS SCHOOL.

ALIVE ?

I CAN'T BECAUSE THE UNDERGROUND LIBRARY IS... ALIVE.

SELF STUDY TIME!

BOYS ARE SO LAZY!

YOMIKO ...

IF YOU SAY SO. COOL!

CHAT

JUST WHEN I THOUGHT THINGS WERE STRANGE, THEY JUST GOT STRANGER.

UH OH.

CHAT

MAYBE SHE'S NOT FEELING WEL..

HARADA, HOW COME YOU WEREN'T IN CLASS YESTERDAY?

YOMIKO--

SNIF SNIF

HUMMM.

WHAT IF SHE'S NOT OKAY ...

.....

HAR-ADA ?

Hey

TIME PAST CAN NEVER RETURN, BUT...

GONG

WHY ...?

YO-YOMIKO ...?

THAT WAS MY...!!

DM MM

SO, YOMIKO ...

SO ...

WE WILL SPEND OUR FUTURE TIME TOGETHER.

DM MM

I NEED YOUR HELP.

MM

I TOLD YOU, WE'D BE HERE IN NO TIME.

JE EET JEEE ET

DROP POINT VERIFIED !!

POINK

WHAT'S THIS?

YOU KNOW ALL OF ME SUMIREGA—

SHE LEFT THIS BEHIND.

HEH HEH, WERE YOU SCARED TO FLY SO FAR OUT--?

WHAT DO WE DO NOW?

YOUNG GIRLS THESE DAYS! WHAT GOES ON IN THE R MINDS!?

DROOOP

HE-EEEY! SHE'S GONE!!!

THAT SOUNDS LIKE...

JE EET JE EEET

BALLOOO

THERE YOU ARE !!!

HMM.

IT WAS DONNIE.

.....

WE MUST NOT LET GENTLEMAN FIND THE UNDERGROUND LIBRARY.

I NEED YOUR HELP.

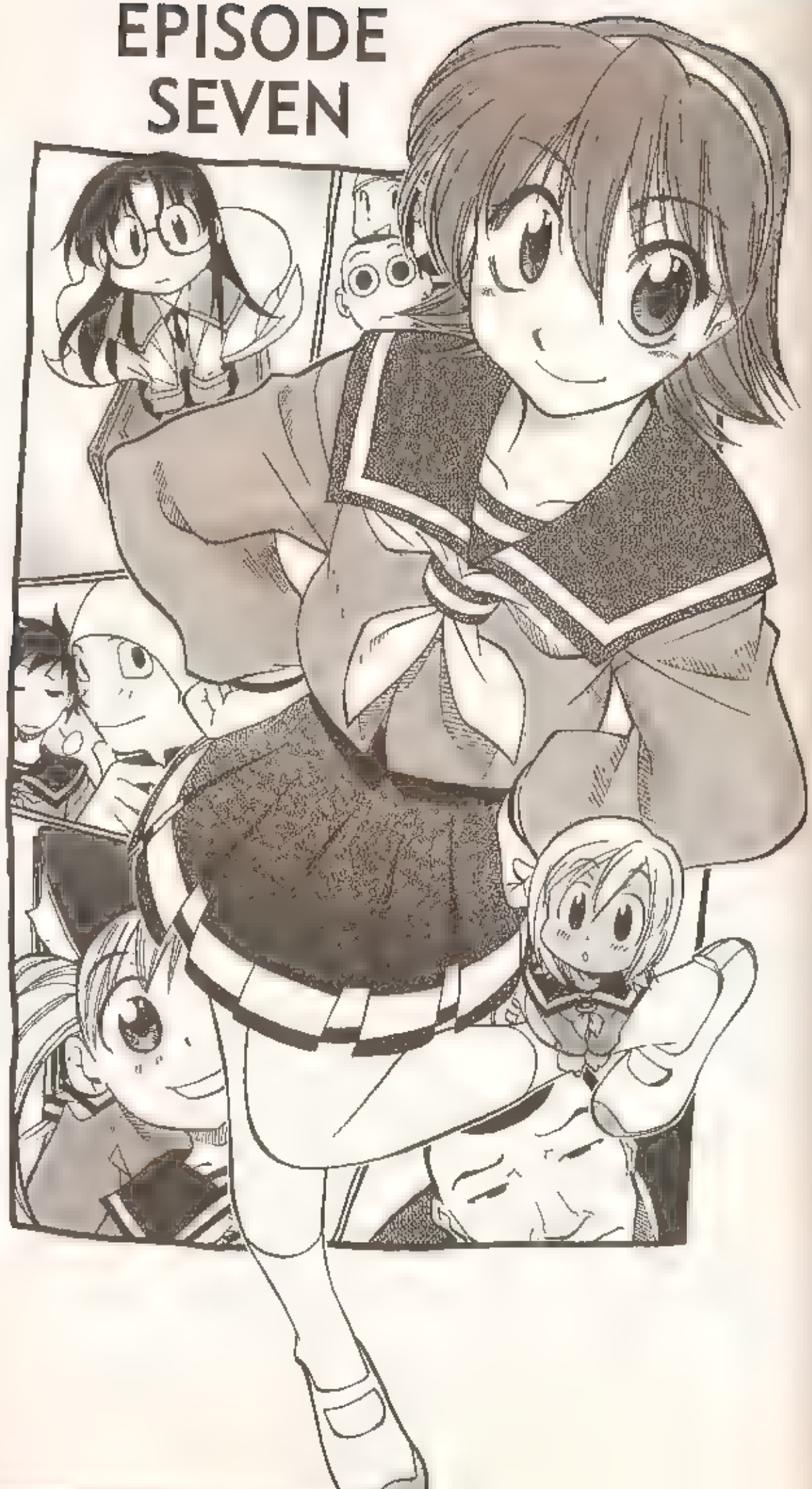
HIS GENTLENESS AND WARMTH WERE SURELY DONNIE...

HIS BODY, HIS VOICE ...

JE EE ET !

BUT I CAN'T BELIEVE THAT THE LIBRARY OF ENGLAND IS WHAT YOU SAY IT IS.

EPISODE SEVEN



WHOOSH
WHOOS
DON'T EVEN TRY TO RUN AWAY!!
SUMI-REGAWA SENSEI !!!
IT TOOK ALL MY CONNECTIONS AND ALL MY ROYALTY MONEY TO GET HERE !!!
WHOOS

NAVE NAVE NAVE

MUTSUGORO WILD KINGDOM !!!

GGRRR

WHUMPF !!!

HWUMP!

WELL, MAN, YOU'RE AS NOISY AS EVER.

YOU WERE SUPPOSED BE HERE TWO HOURS AGO.

YOU'RE LATE AGAIN, DRAKE.

YOU SCARED AWAY ALL THE BIRDS.

THT THT THT

WHAAAP !?

SHUFFLE

YOMIKO REALLY DOES HAVE A TALENT FOR ATTRACTING TROUBLE.

THAT'S THE WRITER FROM THE PRIOR MISSION.

THIS IS EXTRA-ORDINARY.

WE'LL TAKE CARE OF HER BEFORE THE BIG EVENT.

HOWEVER, THIS SHOULD NOT HINDER OUR PLAN.

GR RR

GR RR

YOU SEEM QUITE HUNGRY.

GRRRRR

HOWEVER, I WAS PREPARED FOR SOMETHING LIKE THIS, AND I MEMORIZED AN EFFECTIVE CHARM.

HOLD ON, NOW! THE CRISIS ISN'T SUPPOSED TO BE OUT HERE.

GR RO WWLL

swoop

OOP!!

PUSH

OKAY, I'LL TAKE IT FROM HERE.

SPUD

I AM NENENE !!

SUMI-REGAWA NENENE !!

HOWDY EVERYONE !!

OY!!

SH

FOR SIGHT-SEEING ...

THERE'S NO PLACE LIKE JAPAN.

MMM MMM

Guidebook to Kyoto
Eternal History and Tradition
Kobo Nara

THE BEAUTY OF THE FOUR SEASONS IS ALWAYS CHANGING.

THE MOMENTARY, FLEETING BEAUTY IS SO MESMERIZING SOMETIMES YOU LOSE TRACK OF TIME.

SHE IS A TEMPORARY STUDENT AND MAY JOIN OUR CLASS IN THE FUTURE.

CLASS, TODAY WE HAVE A NEW STUDENT.

HOW DID SHE KNOW WE WERE HERE--?!

EEEEEEEEEE

OH! SE-SENSEI!

WHAT ARE YOU TWO WHISPERING ABOUT?

OH NOTHING. CERTAINLY NOTHING ABOUT...

PUFF

PUFF

PUFF

UHHH... UM...

SENSEI, I'VE BEEN A FAN FOREVER. C-CAN I HAVE YOUR AUTOGRAPH ?

AND SHE GAVE ME SUCH A HARD TIME_

YOMIKO.

GRIN

SURE. NO PROB-LEM!

HEY?

IS IT REALLY ALL RIGHT FOR HER TO BE HERE?

IT'S OBVIOUS THAT SHE CAME HERE TO FOLLOW YOU.

SHE'D MADE UP HER MIND AND WOULDN'T LISTEN TO ANYTHING ELSE. SHE'D EVEN RECEIVED THE PRINCIPAL'S PERMISSION.

HMMM MMM

BUT, IF SHE'S NOT PART OF OUR MISSION PLAN...

THEN...

IN THE PAST FEW DAYS, SHE DOODLED ON THE BLACKBOARD DURING CLASS TIME AND SUDDENLY ANNOUNCED SELF-STUDY TIME AND RAN OUT OF CLASS A COUPLE TIMES.

HMM.

FLAIL FLAIL

HA HU HA HA

YOU'RE THE STRANGE ONE.

NO, REALLY. YOMIKO SENSEI HAS BEEN ACTING VERY STRANGE LATELY.

HEY YOU DOWN THERE! YOMIKO READMAN !!

SENSEI --!!

THERE SHE IS!

PHEW

YOU'RE RIGHT. THAT DOESN'T SOUND LIKE SENSEI.

O-OH ...

SENSEI ...

BOO BOO BOO BOO

THAT... HURTS...

RUB RUB

OOUUUCH.

WHY DID SHE RUN AWAY FROM ME LIKE THAT !!?

SHE'S BEEN ACTING VERY STRANGE LATELY.

CALL ME WENDY.

I'M WENDY MIFUNE.

I'M SORRY. I ALWAYS GET EXCITED IN YOMIKO'S CLASSES.

OKAY. CALL ME NENENE.

WE DIDN'T HAVE A CHANCE TO CATCH UP.

WHY DID SENSEI RUN OUT RIGHT WHEN CLASS WAS OVER?

STARE

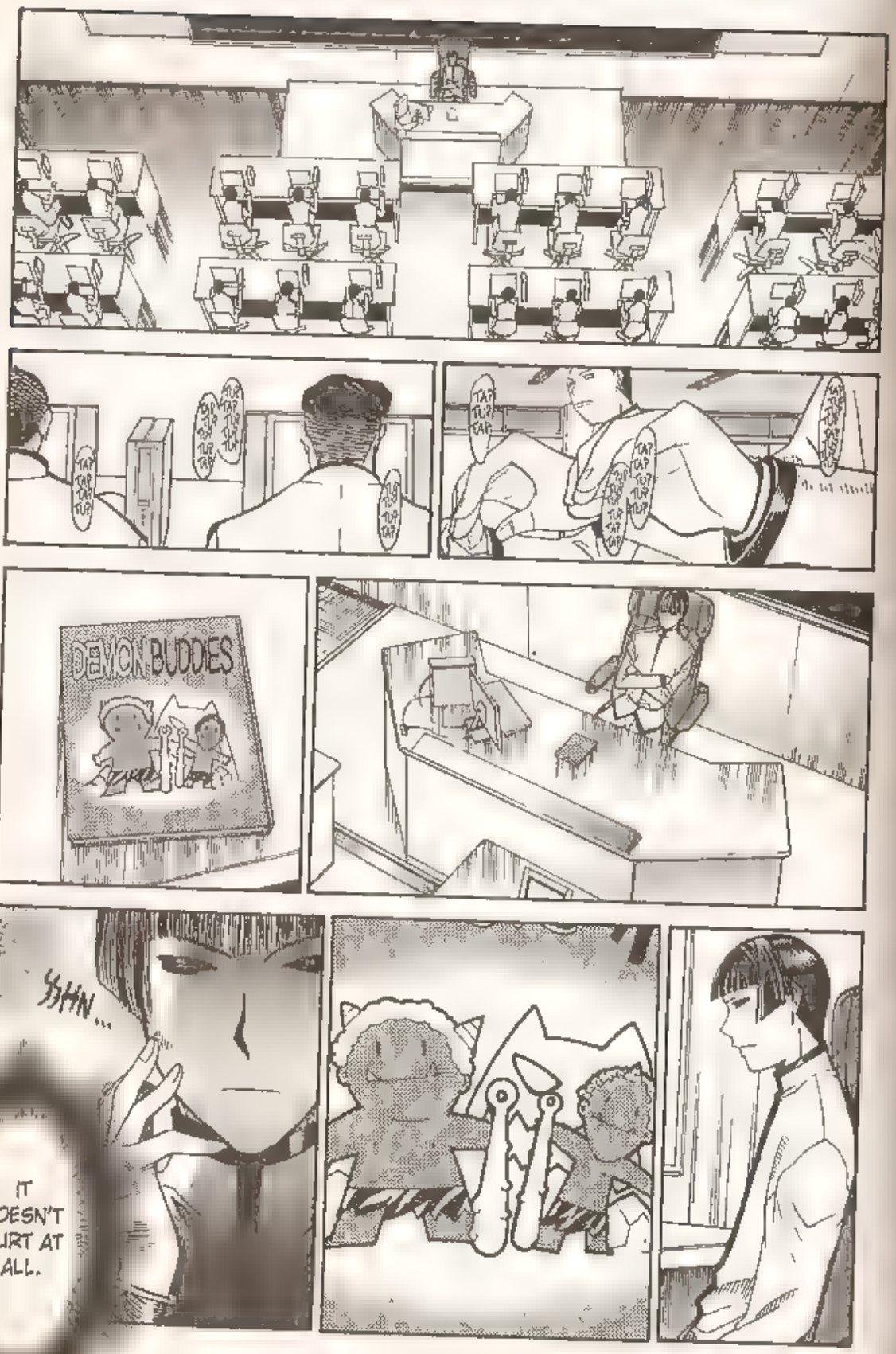
WELL, THAT'S... UH...

UM AHAHAHA

WHAT'S THAT!?

WENDY, HOW COME YOU CALL HER YOMIKO WHEN EVERYONE ELSE CALLS HER SENSEI?

HEY?


TAP TAP TAP TAP TUP
TAP TAP TUP TAP TAP
TAP TAP TUP TAP TAP
TAP TAP TUP TAP TAP
DEVON BUDDIES
SSHH...
IT DOESN'T HURT AT ALL.

DONNIE, WHERE ARE YOU?
DONNIE --
DONNIE --?
FROM NOW ON, I WILL ONLY MEET YOU WHEN IT'S ABSOLUTELY NECESSARY.
YOMIKO, BECAUSE OF YOUR VIEW OF THE LIBRARY OF ENGLAND...
DONNIE --
CLENCH
DM
M
M
MM
M
M

BUT LISTEN ...

WE'LL GET 'EM BACK.

THEY PICK ON EVERYONE.

WHY DO THEY ALWAYS PICK ON ME...?

IF WE REMEMBER THAT, THEN NOBODY CAN BEAT US, NO MATTER HOW MANY OF THEM THERE ARE.

WE HAVEN'T DONE ANYTHING WRONG. WE HAVE NOTHING TO FEEL BAD ABOUT.

A MAN MUST FULFILL HIS PROMISE. WE CAN'T TAKE IT LIGHTLY.

YOU'RE REALLY GOOD WITH NUMBERS. YOU SHOULD KEEP PRACTICING.

LEAVE THE PHYSICAL WORK TO ME.

THEY GOT ME 15 TIMES. WHEN WE CATCH THEM, WE'LL GIVE IT BACK TO THEM DOUBLE!

I GUESS ABOUT 13 TIMES

HOW MANY TIMES DID THEY HIT YOU?

RIGHT! WE'LL GET THEM 56 TIMES.

??

56 TIMES!

SO THAT MEANS... UM...WE'LL GET THEM..

IT DOESN'T HURT AT ALL.

OWWW. IT REALLY HURTS!

IT DOESN'T MATTER. THEY'RE ALL COWARDS. I'D LIKE TO MEET THEM ONE-ON-ONE.

Harada, Age 10

DO YOU KNOW, KAZUTO ?

WHY DID THEY BEAT US UP LIKE THAT?

I'M SORRY YOU'RE ALWAYS PROTECTING ME.

HRN HRN

I DON'T KNOW...

Kazuto, Age 10

S-SORRY.

WE HAVEN'T DONE ANYTHING WRONG. WE SHOULD BE PROUD.

WHAT'RE YOU APOLOGIZING FOR! YOU MAKE IT SOUND LIKE WE'RE THE ONES WHO DID SOMETHING ROTTEN.

DO YOU ALSO TRANSLATE CHILDREN'S PICTURE BOOKS INTO NUMBERS?

MM

MM

YOU CERTAINLY HAVE SOME ODD HABITS. I'M SURPRISED.

DM

.....

M

ANYWAY, I WANTED TO TALK TO YOU ABOUT HER.

SHE'S CAUSING QUITE A STIR. EVEN THE A-LEVEL STUDENTS ARE TALKING ABOUT HER.

MM

HUMPH.

YOU'RE ONE TO TALK.

IS IT FOR SENSEI ?

YOU PUT ON QUITE A CUTE FACE WHEN YOU NEED TO.

WHAT DO YOU THINK SHE PLANS TO USE THEM FOR?

THERE'S NO DENYING SHE HAS UNUSUAL POWERS.

INVINCIBLE... YOU MEAN THE TWO OF US TOGETHER?

THAT'S RIGHT. WHO ELSE!!

SSHN

.....

CAN WE TALK?

SLAM

RAM

BETTER BE CARE-FUL!

READING ANYTHING OTHER THAN TEXTBOOKS IN CLASS IS STRICTLY FORBIDDEN.

SSHF FN

SHOULDN'T A GUARDIAN BE MORE CONSCIENTIOUS...

SENSEI !!

IT'S THE MIDDLE OF THE NIGHT. WHY ARE YOU WALKING ALONE OUTSIDE? WHO'S GONNA WATCH THE STUDENTS?

I GUESS IT DOESN'T MATTER. I'LL GO WITH YOU.

THEY'RE BOTH THE SAME HERE.

I'M NOT A GUARDIAN. I'M A TEACHER.

SH WOO

SHOULD WE REALLY BE TRUSTING THAT GUY?

BELIEVE. FOLLOW HIS ORDERS. AND DO WHAT HE SAYS.

ANY DOUBT WILL NOT BE TOLERATED.

SH WOO

WHO WAS IT THAT HELPED YOU...A SKINNY LITTLE WIMP...TO DRAW OUT YOUR TRUE POWERS?

IF YOU WANT, THOSE POWERS CAN BE TAKEN RIGHT BACK AGAIN.

PULL PULL

YOU MUST BELIEVE HIM.

HUNT THEM DOWN!

WE HAVE OUR ORDERS.

YOU'RE THE ONE WHO'S FORGETTING THE STUDENTS. WHO ARE YOU TO TALK ABOUT RULES!?

WHAT!? YOU DRAW DOODLES IN THE MIDDLE OF CLASS!

SHOOO

WHY DON'T YOU ANSWER?

THEY TOLD ME ABOUT THE CLASH BETWEEN THE A-LEVEL AND B-LEVEL STUDENTS.

ABOUT THE PROBLEMS AT THIS ACADEMY.

AND ABOUT WHAT YOU DID TO PROTECT THEM.

WHAT HAPPENED TO THAT TEACHER THEY ARE ALL BUZZING ABOUT?

SO WHERE IS SHE?

BUT ...

OKAY. YOMIKO, LET'S GO BACK INSIDE.

.....

HEY YOU TWO, LET'S NOT GET TOO HEAVY.

YEAH, ESPECIALLY OUT HERE IN THE DARK.

NO!!

NO YOU CANNOT COME!!!

NOT EVEN YOU, SUMIREGAWA SENSEI!!

I SAID NO, AND I MEAN IT.

HOW COME? WHAT'S GOING ON?

PLEASE RETURN TO THE SCHOOL-HOUSE.

REGULAR STUDENTS AREN'T ALLOWED OUTSIDE AT NIGHT.

WHAT'S GOING ON OUTSIDE? IT'S LATE!

IS THAT YOMIKO SENSEI?

YEAH, AND SUMI-REGAWA!

HUH!?

GUARDIAN ...?

HEY ...

YOMIKO ...

!!

DASH

SHE GETS THESE HOT FLASHES ...

IT'S NOTHING. EVERYONE... YOMIKO'S BEEN FEELING BAD LATELY.

AAAHA... AHA...

SHOULD I JUST FORGET ABOUT WHAT I WANT IN MY OWN LIFE?

CAN'T I BE FREE TO JUST BE A WOMAN EVEN FOR A LITTLE BIT !?

WHAT DO YOU WANT ME TO DO!!

AM I SUPPOSED TO BE YOUR SENSEI, YOUR GUARDIAN FOREVER?

PLEASE JUST LEAVE ME ALONE...

I CAN'T DO EVERY-THING.

PRAISE FROM THE KING OF THIEVES.

GOLD! YOU'RE A MASTER BURGLAR.

THIS WILL AT LEAST PROVIDE SOME OF THE SUPPLIES THAT ARE LACKING AT THE OLD SCHOOL HOUSE.

HEY, HAVE YOU NOTICED ...?

TA DA

WE'RE NOT REALLY ROBBERS, WE'RE MORE LIKE ROBIN HOOD.

THAT'S RIGHT. LET'S FILL OUR BAGS AND SHOW THOSE A-LEVEL STUDENTS WHAT WE ARE CAPABLE OF.

BINGO. ♡

THEY'VE GOTTA BE HERE SOMEWHERE. THEY'RE HIGH SCHOOL STUDENTS, SAME AS US.

AND NOT EVEN ANY SIGNS OF ANY STUDENTS BEING HERE.

THIS IS THE A SCHOOL BUILDING, BUT THERE'S NO STUDENTS.

WHAT?

!!

SHWOO

NO. NOT THE SAME AS YOU.

YOMIKO --!!!

WHAT COULD IT BE ?

SOMETHING'S GOT TO BE CAUSING IT, BUT...

NENENE, YOMIKO IS ACTING TRULY WEIRD!!

I KNEW SHE WAS OUT THERE, BUT I NEVER THOUGHT ...

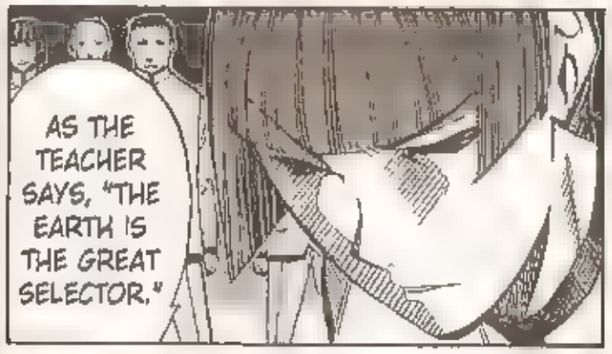
WOW... SHE REALLY FREAKED OUT WHEN CALLED A GUARDIAN TO HER FACE.

I'VE NEVER ...

...SEEN HER LIKE THIS BEFORE.

EPISODE EIGHT

BONUS CHAPTER



C'MON, YOMIKO. DON'T GIVE UP!!

BUT IF JUST ONE REMAINS, I'M SURE IT WOULD HAVE AT LEAST ONE BOOK I HAVEN'T SEEN BEFORE.

ALL THE USED BOOKSTORES THAT WERE ONCE HERE MUST HAVE GONE OUT OF BUSINESS.

...THAT BOOK!

TP TP TP

THAT'S AN IDEA! THE KIDS AROUND HERE WOULD KNOW OF ANY BOOKSTORES.

EXCUSE ME---

PA TA

HEY ?

...A QUESTION --?

CAN I ASK YOU..

EXCUSE ME---

HERE?

玉 三 白 玉

LET'S SEE.

THE AD-DRESS IS 2-3-4...

STOP

I GUESS A LOT CAN CHANGE IN 20 YEARS.

THIS OLD MAP LOOKED HELPFUL WHEN I BOUGHT IT BUT...

THIS CAN'T BE IT.

OH WELL.

SKRT

STOP !!!

I ALMOST MISSED IT.

HOW'D YOU LIKE THAT CATCH, EH!!!

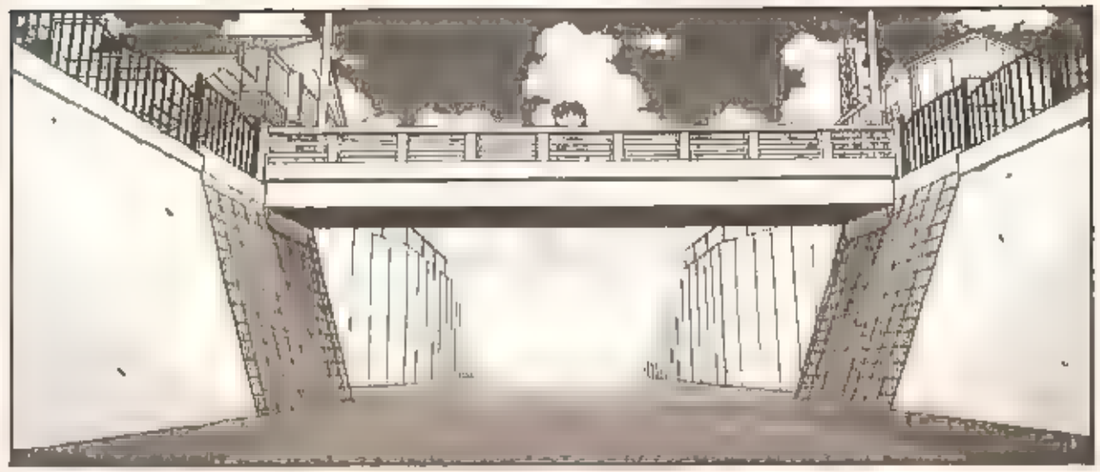
SAFE!

WHOA!?

OUT.

SPLASH

AAAAAH !!!



DO YOU KNOW ANY USED BOOK-STORES IN THIS AREA?

CAN I ASK YOU ...?

EXCU-USE ME-E!

..NOT BOOKS.

NO, A BOOK-STORE ...

.....

I HATE BOOKS ...

I HATE... BOOKS !!!

SLAM

I HATE BOOKS !!!

SLAM

ACK!

IF I LOSE THIS BOOK THEN I DON'T HAVE TO WRITE A BOOK REPORT!

STOP BOTHERING ME!!

YOU DON'T WANT TO WRITE A BOOK REPORT?

THEY'RE ALL BORING AND USELESS.

WOOSH WOOSH

OR WRITE A BOOK REPORT

DO INDEPENDENT RESEARCH.

MAKE AN INVEN-TION.

RUSTLE RUSTLE

A BOOK REPORT?

HOME-WORK RUINS SUMMER VACATIONS.

ELLIOT'S ADVENTURE

BESIDES, EVERYONE WOULD LAUGH AT ME IF I DID A REPORT ON AN OLD BOOK LIKE THAT.

VIDEO GAMES AND TV ARE WAY MORE EXCITING.

BOOKS ARE JUST A BIG PILE OF WORDS.

WOOSH WOOSH

MY NAME IS YOM KO READMAN.

YOU REALLY SHOULDN'T THROW BOOKS IN THE RIVER, YOU KNOW.

WATAHA SEBUN.

... SE-BUN.

PHEW. I GUESS I SLIPPED. BY THE WAY, WHAT'S YOUR NAME?

AREN'T YOU GONNA TELL ME YOUR NAME?

HERE YOU ARE. ♡

AT LEAST THE BOOK DIDN'T GET WET.

I WAS REALLY LUCKY TO SAVE IT.

DA SH

HEY, WAIT! SEBUN !!

OKAY. IT'S YOURS NOW! SEE YA !!!

UMMM...

UM, UMMM ...

DIDN'T YOU LIKE *ELLIOT'S ADVENTURE* ?

I WOULD RATHER DO IT ON A MANGA --

CAN'T I WRITE A BOOK REPORT ABOUT A MANGA --?

WHAT IS IT, DARLING ?

MOM--?

REALLY? WHY NOT?

THAT'S NO GOOD EITHER.

IT'S HARD BEING THE ELDEST DAUGHTER, ISN'T IT?

MY MOM SAYS THAT IF I AM GOING TO WRITE A BOOK REPORT, I HAVE TO DO IT ON THIS ONE.

WHY DON'T YOU TRY A DIFFERENT BOOK?

WELL, THEN ...

THP THP THP THP THP THP

REALLY?

...BUT IT LOOKS LIKE A PRETTY GOOD BOOK.

WHAT --!?

THAT'S GREAT! SINCE YOU LIKE IT, I'M GIVING IT TO YOU.

HUH? WELL, YES I DO.

DO YOU REALLY THINK SO?

MY MOM, YOUR GRANDMOTHER, GAVE THAT BOOK TO ME WHEN I WAS JUST ABOUT YOUR AGE.

YOU SEE ...

THE BOOK REPORT WON A SCHOOL PRIZE.

MY MOM WAS SO PROUD OF ME.

Certificate of Merit

I LIKED IT SO MUCH THAT I WROTE A BOOK REPORT ABOUT IT.

SHE WAS SO HAPPY.

I'LL NEVER FORGET MOM'S FACE WHEN I SHOWED HER.

SEBUN !

!

HUFF

HUFF

JUST LIKE MY MOM, I HAVE ALWAYS WANTED TO GIVE THAT BOOK TO MY OWN CHILDREN.

REALLY ?

I COULDN'T FIND IT.

I'M NOT READING THAT ONE.

WHAT ?

HUMM... UMMM...

IT WAS RIGHT AROUND HERE ON THE SHELF...

THAT'S ODD. WHERE COULD IT BE?

.....

IS THAT WHY YOU WANT TO FIND IT?

IS THAT BOOK, LIKE, REAL EXPENSIVE ?

HEY, MOM?

HMM. IT'S NOT HERE...

.....

MEMO-RIES?

IN A WAY. IT HOLDS IMPORTANT MEMORIES FOR ME THAT YOU COULD SAY ARE PRICELESS.

WELL ...

DA SH

LADY !!!

SNIF SNIF

HRN HRRN--

HEY !!?

I-I HAVE TO...

UH UM. LADY, ABOUT THE BOOK...

ELLIOT'S ADVENTURE

HUH?

THANK YOU VERY MUCH.

LADY, WHAT'S THE MATTER ?

I'M SORRY. WHAT A GREAT STORY. IT REALLY GOT TO ME.

H-HOW WAS I SUPPOSED TO KNOW ...

H-HOW WAS...

WAAAWAAA

HUFF

I HAD NO IDEA !!!

!

HEY!!

WHERE'D THAT LADY GO!!?

WHAT--? WHERE--?

HOW AM I GONNA GET MAMA'S BOOK BACK ...?

OH, IT'S SO LATE..

HUFF

HUFF

BOOKS MAY NOT BE AS EXCITING AS VIDEO GAMES OR TV.

SEBUN, YOU'RE RIGHT.

IF YOU DON'T READ A BOOK BECAUSE YOU DECIDE EVEN BEFORE YOU START THAT IT'S GOING TO BE BORING, YOU COULD MISS SOMETHING REALLY GOOD.

BUT BOOKS HAVE GOOD THINGS TOO.

THERE, THAT SHOULD HELP YOU GET A NICE START. ♡

DON'T BE TOO SERIOUS. READ WITH AN OPEN HEART.

I AM CERTAIN YOU WILL LIKE IT.

JUST READ A LITTLE BEFORE YOU GO TO BED.

?

THE BOOK... WANTS TO GO HOME?

THIS BOOK WANTS TO GO BACK HOME WITH YOU.

BUT VERY FEW ARE AS HAPPY AS THIS BOOK IS.

I'VE READ A LOT OF BOOKS...

HUH

MAMA ...!?

WATAHA MUTSUMI

THIS RAGGEDY OLD BOOK!

OOO

BOOKS ARE HAPPIEST WHEN THEY ARE READ OVER AND OVER.

WHAFF!

As the fresh breeze blew and cherry blossoms danced around the valley, the villagers sang and danced all night until the morning light.

Everyone in the town was very poor, but once a year they held a festival that filled everyone with joy.

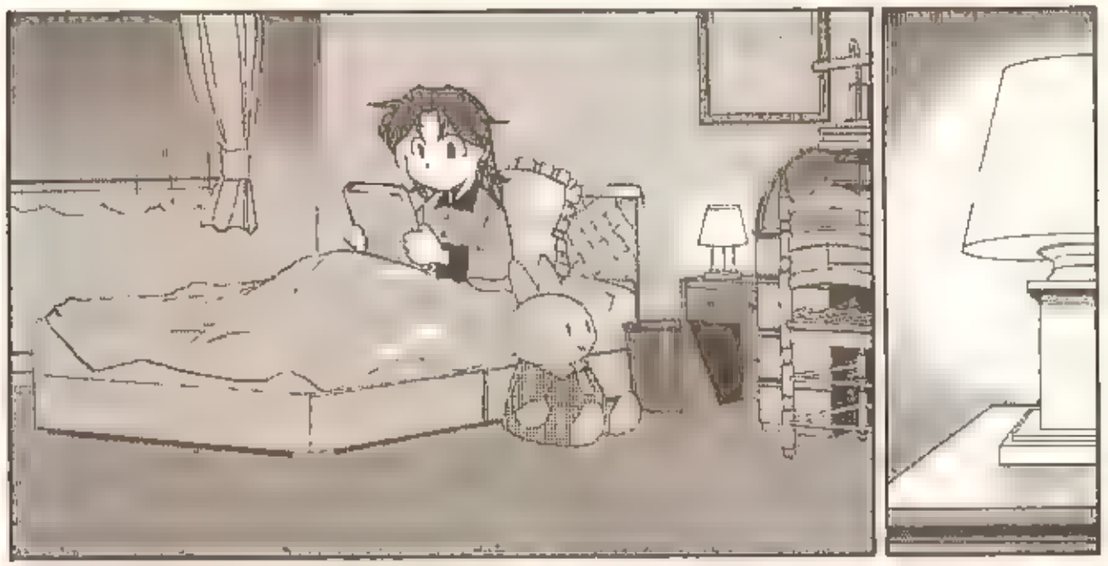
Elliot was born in the bottom of a valley in a small village called Volks.

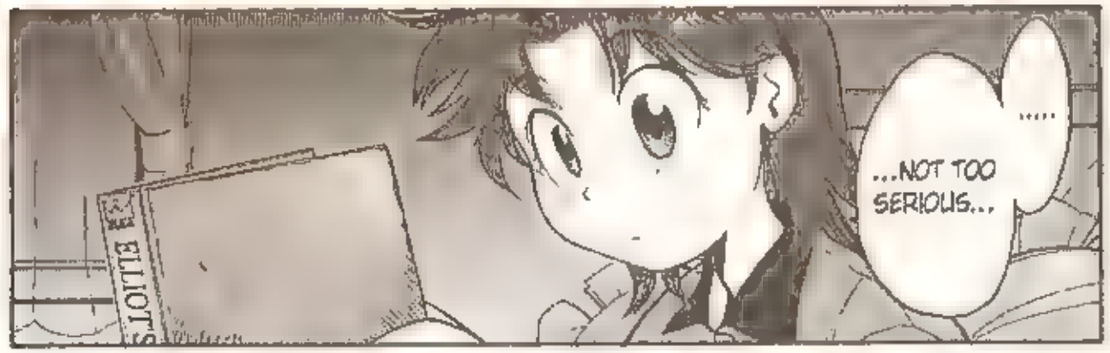
OH NO !!

!? GASP

The charred hat of Rucotte.

It was ..





The story of a little boy with big courage.

This is the story of a big miracle that started from a small village.

Dragonfire had captured Elliot's childhood friend.

GRIP

DON'T LOSE HEART, ELLIOT!

THAT'S TERRIBLE!

SLAM

HOW COULD HE DO THAT?

Elliot set off on a long journey to find his friend.

The villagers did everything they could to get Rucotte back.

WHOOSH...

GO ELLIOT !!!

.....

Fast as lightning, Elliot's sword struck Dragonfire and pierced his heart.

Flash !!!

Afterward, Elliot returned to Volks, the village of his birth.

Elliot had killed the seven-headed dragon.

In fact, it was indeed the very same day.

Everyone was happy and joyful just like on the first day...

Where the village had once stood, once again cherry blossoms were dancing in the wind.

WHA

What had happened?

!!?

Rucotte came to Elliot, took his hand, and said...

"You saved me because you kept fighting until the very end and never gave up."

"Thank you, Elliot."

"Thank you from my heart."

"Thank you."

WHA-A-A-A!!

Could it all have been a dream?

The village, which had been burnt to ashes, was a storm of dancing flower petals.

All of the villagers that Dragonfire had killed were back in the village.

MOTHER ?

MOM !!

SPOI

DO YOU THINK RUCOTTE MARRIED ELLIOT?

MOM, DO YOU THINK...?

HA HA. MAYBE, DEAR.

THEY WILL LIVE HAPPILY EVER AFTER, WON'T THEY?

I AM SURE RUCOTTE AND ELLIOT ARE HAPPY TOO.

IF YOU ARE SO HAPPY TO READ THEIR STORY, THEN...

I'M SURE YOU'RE RIGHT.

WHAT DO YOU THINK, MOM? I THINK...

MOM?

SEBUN, WHAT'S THE MATTER? WHY ARE YOU UP SO EARLY?

HEH HE.

ST

MOM !!

HEY MOM!!

IMP

STO MP

THAT'S NOT IT. LOOK--

NO BUT...

COULDN'T YOU SLEEP LAST NIGHT?

YOUR EYES ARE ALL RED.

!

ELLIOT'S

LOOK! I READ ELLIOT !!!

I READ IT!!!

YOU WERE UP ALL NIGHT READING ?

YOU READ IT. YOU MEAN ...

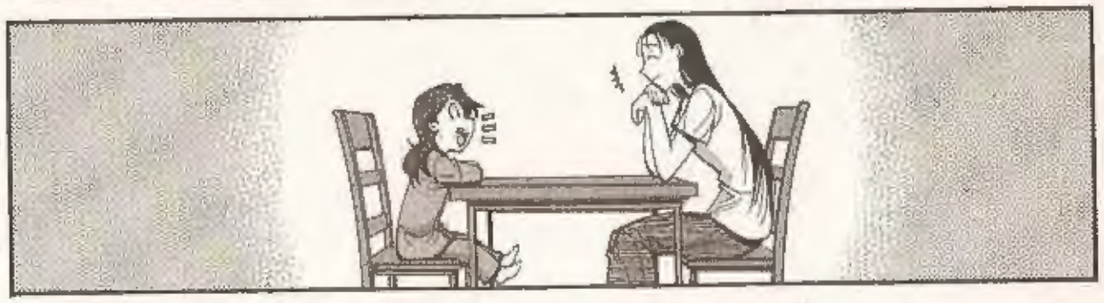
YOMIO SPECIAL NO. 2
A ROUNDTABLE MEETING OF THE CREATORS OF THE OVA VERSION OF *R.O.D*

Kurata Hideyuki
(Original Creator, Script)
Ishihama Masashi
(Animation Character Design and Art Director)
Suganuma Eiji
(Mecha Design)
Tachibana Hideki
(Art Director Assistant)

Illustration by Lion Taraku (Studio Orphee)

Ishihama: No. We set a meeting at a family restaurant, and he showed up with his producer and director. He just said, "Will you do something for me?" I said, "Sure, I'll help," then he said, "It's a character design." (all laugh)
Kurata: So you started out as sort of just helping out with the project? What was your first impression of it?
Ishihama: That's right. (laughs). But my other work suddenly ended, so I was very fortunate to have this to work on. I had a feeling that Masunari wanted me for the project. When I went to see him about it, it turned out I was right.
Kurata: You lucked out.
Ishihama: When he said character design, he meant a complete design for the whole book. I thought it was a great opportunity and told him I'd do it.
Kurata: So can we say you came away with a good impression from your first contact with Masunari.
Ishihama: Certainly. He gave me the character design right from the very start. (laughs)
Kurata: Had he seen your previous work?
Ishihama: No. He must not have. (laughs)
Kurata: Why so modest? (laughs)
Ishihama: As I recall, he himself said so. (laughs)
Kurata: Wow! (laughs)
Ishihama: When he was doing NeoRanga, people who knew me were apparently dropping hints to him that I was available.
Kurata: I see. They brainwashed him. (laughs)
Ishihama: (laughs) Yes, something like that.

Kurata: Let's start by introducing ourselves and describing the work we are doing for R.O.D.
Ishihama: I am Ishihama. I am overseeing the animation character design and art direction.
Suganuma: I am Suganuma. I am doing the mechanical design for the telop [television opaque projector = text overlays, such as subtitles.]. I do other stuff too, but it's hard to say just what.
Kurata: Aren't you also the action director?
Suganuma: Well, that's what they told me at first (laughs). I'd never heard of mechanical design before.
Kurata: (laughs) Well, we've already stumbled onto our first surprise.
Tachibana: I am Tachibana. In the first film, I oversaw the art direction and lots of other things. I kinda did everything except the telop. I basically did odds-and-ends work and was the gofer.
Ishihama: The telop said you were Art Director Assistant.
Kurata: How could you remember cleaning up and not Art Director Assistant?
Tachibana: Doesn't Art Director Assistant fall under odds and ends?
Ishihama: Watch it now, let's not get provocative. (all laugh)
Kurata: Here we have gathered some of the main staff that produced the high quality anime. I would like to discuss with you all about *R.O.D* and what it was like working with Director Masunari Koji. I'd like to start with each of you describing how Masunari approached you to work on the series and about your work on the project.
Ishihama: I think I was probably the last one approached to work on *Read*. Masunari casually sent some work to me when I was still working for my previous company. It turned out to be the character design for the *Read* anime.
Kurata: You didn't know! (laughs) Didn't you ask what it was? (laughs)



Kurata: When you work, is there always a sense of fear involved?
Suganuma: You could say that. He and I belong to the same generation, so even though everyone knows that he is very strict with his projects, I don't really feel it. I can't say what it's like to be young and working for him.
Kurata: That's true.
Suganuma: To me he shows determination, effort and a desire to rise to a higher level. Anger at work quality or because a certain section is having problems can all be attributed to perfectionism. There may well be a good reason for him to get upset to a certain degree. He's just aiming high, so there is really nothing to be afraid about. That doesn't mean working on his projects is not a pain in the neck (laughs). That's a big factor. (laughs)
Kurata: Was *R.O.D* a pain in the neck?
Suganuma: Well, yeah it was. On the other hand, this project was divided up into sections very early on which greatly alleviated the pain.
Kurata: Is that so.
Suganuma: We each had a good idea of how much work he was going to give us, and he stayed within that range.
Kurata: It's interesting to hear such modesty when the final product is such high quality. Of course, I was amazed that the contraption made from the sketches of Lilienthal's glider actually flew. (laughs) Not to mention that the wings even flapped. (laughs)
[Note: Otto Lilienthal designed gliders in the late 1800s, making him one of the first humans to fly.]
Suganuma: That's because the original artwork was so good. I almost feel like I should apologize for the receiving credit for the first project because the original artwork made my job so easy.
Ishihama: Suganuma's standards are different from normal humans.
Suganuma: No, it's true. I really didn't do that much on the first one.
Ishihama: The people at Studio Ebisu have higher standards than usual. They can take really difficult jobs and whip them out like its routine work. Some of the work is really killer. (all laugh)
Kurata: Will books two and three be the same?
Suganuma: Book two is going to be much easier for me. (laughs)
Kurata: How come? (laughs)
Suganuma: There's no Lilienthal glider in it. (all laugh)
Tachibana: Before I spoke with him about the project specifics, people were telling me that he is really hard to work with. That was the only image they created of him inside me.
Kurata: So you thought it was daunting even before you met him?
Tachibana: Yep. (laughs)
Kurata: Didn't that make you apprehensive?
Tachibana: Incredibly.
Kurata: When you started working with him, was he as daunting as you had heard? Were you expecting him to demand constant revisions or grab you by the collar?
Tachibana: No. I'd heard he did that when he was young but not anymore. (laughs)
Kurata: (laughs) Did he do that when he was young? (all laugh)
Suganuma: I never actually saw him grab anyone by the collar. (laughs)
Tachibana: I heard he did one time during an argument.
Kurata: Do you think he is aware of his past reputation?
Suganuma: Well, I can say he had a fiery temper when he was younger.
Kurata: Past tense?
Suganuma: Compared to then, he is much more subdued now.
Kurata: That's a bit hard to imagine.
Suganuma: In terms of outward appearance, I'm way more scary than he is. (all laugh)
Kurata: That may be true. My impression of you is totally different after today. (laughs)
Suganuma: There is that element too. People tend to gather around Masunari Koji.
Kurata: You mean, his looks attract people to him? (laughs)
Suganuma: Yes! (laughs) When you actually work with him you understand. He's changed quite a lot, but in the past he did blow his top every once in a while. Maybe he did have a short temper, but he never just blew up for no reason. When people say he was scary, they don't mean it that way.
Kurata: You mean he had high expectations and was very particular about his work.
Suganuma: Yes, that's it. In fact, he never gets upset outside of work. I'm just the opposite, I usually get upset outside of work. (all laugh)
Kurata: Why outside of work? (laughs)
Suganuma: Studio Ebisu where we worked on *R.O.D* was always sparkling clean. I was always being told to straighten up or clean up. I couldn't believe it. (laughs)

Suganuma: That's true. That did happen. (all laugh)
Ishihama: When Suganuma was brought in, I don't think the design production had even been finalized yet. When they called me, all the other staff was already in place. All I had to do was the work itself.
Suganuma: That's right. I always forget things like that. (all laugh)
Suganuma: That was a couple years ago, wasn't it?
Kurata: Yes. I seem to remember Uon asking me to create a character design proposal two years ago. So it must be about two and a half years since the very first drawings. This project has sure taken a long time. (all laugh)
Kurata: The world has changed quite a bit in that time. (all laugh) Hadn't it been a long time since you last worked so closely with Masunari?
Suganuma: Yes. It had been 10 years. The last time was when our studio did *Lamune & 40*, and I was an actor and illustrator.
Ishihama: I have always wanted to know, since you hadn't worked together for so long, what was Masunari's reaction when he heard you would be the action director?
Suganuma: Well, I'll tell you. It's easier when you're working behind the scenes, don't you think? (laughs)
Kurata: Easy!? Can you really call that project easy? (laughs)
Suganuma: Ishihama is a better lightning rod. He's the one you want to duke it out over the Internet. (all laugh)
Ishihama: I'm looking forward to the fight. I'd like lots of people to see the anime, enough so that it feels like a battle.
Suganuma: That's the part I like least. (all laugh)
Kurata: Tachibana, how did you get involved?
Tachibana: Me? I was first approached when I was working on NeoRanga. Then the project started up just when I had left my former company and had not decided on my next job. (laughs) I said, sure I'll work on it with you.
Kurata: It was that simple! (laughs)
Tachibana: Sorry guys. (laughs) At the time, Masunari was the only person who would still talk to me about work. (all laugh)
Kurata: What was your first impression of Masunari? Had you heard daunting stories about working with him? Did you have an image like that?
Kurata: Suganuma, I believe you might know Masunari longer than any of us.
Suganuma: Probably. I first met him about 15 years ago.
Kurata: Wow, 15 years! I was still in high school. (all laugh)
Suganuma: On top of that, since we have known each other for such a long time, he knows my work pace very well, so recently he hasn't been sending me anything that requires a lot of detail. He's sent me the opening packages for MAICO and Photon, but he no longer sends me work for, for example, specific frames in specific cuts. (laughs) Maybe he's trying to tell me something. (laughs)
Kurata: He probably doesn't want to bother you.
Suganuma: Could be. I would do it if he sent it to me, but it would probably just cause more problems for both of us. (laughs)
Kurata: (laughs) So, small jobs like that are a bother.
Suganuma: It's just nicer to work on a complete project. There was a period when I thought that people were purposely not sending me work. (all laugh)
Kurata: Did it feel like a mild case of blacklisting or something like that?
Suganuma: No, I never felt like I was being blacklisted.
Kurata: Was everyone just giving you space?
Suganuma: That's probably a better way to describe it.
Kurata: I didn't mean to pry. Sorry about that. (laughs)
Suganuma: Truth is, that may be all too true. (all laugh)
Suganuma: Three or four years ago I had problems with an anime project at JC that left me a bit dazed afterward. In fact, I think that may have been a reason he contacted me.
Kurata: You mean, a reason he called you at a relatively early stage of the project.
Suganuma: Could be. It was a bit suspect.
Kurata: How's that?
Suganuma: I mean, to be contacted about a project that is only half-developed. Ishihama may have felt the same.
Ishihama: The project was pretty much complete when he contacted me. The only thing it didn't have was the character design.
Suganuma: The concept must have progressed quite a bit by then.
Ishihama: The other people were already selected for the project.
Kurata: It did take quite a while to get the project ready to roll. This was the first time my company worked with SME and Visual Works, and it was difficult to get feedback from them. That could be why Suganuma was made to wait. (laughs)

Suganuma: I think if you ask people for whom *R.O.D* is their first Masunari film to describe what makes a Masunari film different, they wouldn't be able to tell you. One film is not enough. You'd have to go back to *Lamune* and even further to his earlier films, then a vague image of what kind of director he is might take shape. Even then, though, you'd still probably have a hard time. (laughs)
Kurata: There are not many directors like that.
Suganuma: The current hot and popular directors all have their own unique features. That uniqueness is directly linked to a film becoming a big hit. However, these types of films also run the risk that people will quickly lose interest when the fad ends. Then they can easily disappear into obscurity. I wouldn't be surprised if Masunari is aware of this.
Kurata: That would make sense.
Suganuma: I am sure he would be just as glad to do a project where he was given center stage, like the cover picture of a magazine, but I don't think he would necessarily seek out that type of project on his own initiative.
Kurata: Tachibana, what do you think?
Tachibana: Me?
Kurata: Does the final *R.O.D* look to you like a Masunari film?
Tachibana: The first film is certainly a complete film and without a doubt a Masunari film, but...
Kurata: Does something seem different to you?
Tachibana: Somehow it seems different from his past films. It's really hard to describe what exactly.
Suganuma: That may be related to what Ishihama said earlier about the amount of freedom we had while making the film. It could have diminished the sense of Masunari's presence in the film.
Kurata: In the total balance, this works in the film's favor. I consider Masunari as very similar to Stanley Kubrick. There is really nothing out of the ordinary in Kubrick's films. He is so scrupulous and puts so much time and effort into each scene that the films are very difficult to make. Then the final product is absolutely superb. But you can't really say the films have a specific Kubrick color to them. It's very different from, say, the smokiness in a Ridley Scott film.
Suganuma: Yet after you see a few Kubrick films, they are unmistakably Kubrick.
Kurata: Yes! It gradually becomes visible. There are very few directors like this in anime.
Suganuma: It is like if Masunari Koji were a symphony conductor, the symphony members would change with each performance.
Suganuma: As this project took more and more time, I think things had become kind of stiff. Tachi loosened everything up in a good way.
Ishihama: Tachi's work ethic lit a fire under everyone's ass.
Kurata: That's a formidable achievement. When you saw the final film, did you feel the same sense of gratification that Suganuma talked about?
Tachibana: I've seen Masunari's films several times, and from the very beginning I had no doubt the final product would be a hit.
Ishihama: I wasn't so sure about it being a hit. (big laugh from all)
Tachibana: I meant a hit for me.
Kurata: When you say "hit," what do you mean? Do you mean in terms of numbers or personally, such as psychologically?
Tachibana: I mean from an animator's perspective. I was certain that as an illustrator, the final product would be a hit.
Kurata: That's something that can be said for this project. All the people I have met who worked on the product are confident about their contributions. The sound person and the music person, for example, both said they thought they did good work. In a way, that could be a problem because this is only the first film. (laughs) There are still two more to make. (laughs)
Tachibana: Don't make me think about it...
Ishihama: It's all useless unless we do a good job with all of three of them. (laughs)
Kurata: They say that for a TV series most of the hard work is put into the first season and that makes the production quality much higher at the beginning.
Ishihama: That's generally true. But I don't want this project to be like that.
Kurata: You sound very serious about it.
Ishihama: I am. I really want to make the next two films to be even higher quality than the first film.
Kurata: Overall, it sounds like you all have a positive image of Masunari, but I'm interested to hear what you think of his films. What do you find interesting about his films?
Tachibana: I am sure everybody has different reasons.
Kurata: That may be because the coloring of his films are not distinctively Masanari. Yet, even without this, the coloring of the final product does have a certain uniqueness. But if you ask me how, I really couldn't describe it.

Kurata: He has a very rare virtue. He has an image of being very strict, yet no one says they don't want to work with him.
Ishihama: I do know some people who think it's a pain in the neck and don't like to work with him.
Kurata: But that aspect didn't deter Suganuma and Tachibana.
Suganuma: The reward is the gratification from seeing your own work in the final versions of the film. Work is a pain in the neck because it's not simple, it's like a conundrum you create yourself and then have to figure out. After you finish, you realize that it was the complications that made it enjoyable. If you believe in your skills, then the work can be fun. I hope this doesn't sound too harsh. (laughs)
Kurata: It's the sense of accomplishment.
Suganuma: Exactly. When you are accountable for the success or failure of your work, you naturally feel responsibility for the work.
Kurata: That makes it worthwhile.
Suganuma: Yes.
Kurata: Tachibana, what do you think?
Tachibana: I think you're all amazing. (all laugh)
Kurata: Anything to add?
Tachibana: Well, I never had the luxury to think of it that way. The whole project was a mad rush for me for a whole year, and I still haven't finished. (laughs)
Kurata: Masunari told me the atmosphere in the *R.O.D* workroom changed when you joined the team,.
Tachibana: Did it?
Kurata: He said everything tightened up.
Ishihama: I know what you're talking about. Tachibana is very serious about his work.
Kurata: How about the others? (laughs) (all laugh)
Suganuma: Uh oh.
Ishihama: They got us.
Tachibana: Nice one. You've put your foot in your mouth this time. (laughs)
Kurata: Ishihama, this time you worked on character design and art direction. These must have been very challenging. What is your impression after your first project with Masunari?
Ishihama: Well, to be completely honest, I was allowed quite a bit of freedom and was able to do pretty much whatever I wanted. Overall, it was a lot of fun.
Kurata: Ho ho!
Ishihama: He was always open to my idea proposals and incorporated them into the final production.
Kurata: True, he does welcome idea suggestions.
Ishihama: Yes. And it's especially fun when someone accepts them all.
Suganuma: But doesn't that also make you a little nervous?
Ishihama: Well, there are always elements that will need tightening up. It's just a matter of learning how flexible or inflexible you can be with certain elements.
Suganuma: Funny, I've never had that experience. (all laugh)
Ishihama: I find Masunari very easy to understand. He may think I've got him all wrong, but my impression is that he is fun to work with.
Kurata: So you don't think he is strict at all?
Ishihama: Well, from the outside, the demands on an illustrator would certainly appear strict. But for me and my work, I never felt that he was being strict. He seems to be very aware that the more fun a work place is the better the work becomes.
Suganuma: In other words, he's receptive to ideas.
Ishihama: Yes, and I really respect him for that. A friend once told me, when you work with Masunari, he always takes care of you so you can work in an atmosphere of security. He said, you've got to do it, and when I did, I found it very enjoyable.

Ishihama: Nevertheless, I think that is a perfect example of Tachibana Hideki's character. He's saying he's going to do a great job on the next one right after doing a great job on the current one.
Kurata: It shows the determination to improve.
Tachibana: I heard that in the past from someone, maybe it was even Masunari, and it seems like that is what I am learning from him now. It's a sense that doing my very best now will somehow raise me to a new level. That's how I perceive my work now.
Suganuma: That's quite admirable.
Tachibana: If I don't give it all my energy now, then I am liable to burn out.
Kurata: That self-awareness is really good. How old are you?
Tachibana: Twenty-six.
All: So young! (laughs)
Tachibana: Is it such a big surprise? (all big laugh)
Kurata: You seem to already have a roadmap for your career. Where were we? (laughs) Ah yes. Add the "also." You will do your best on the next film also. Thank you all for coming.
All: Thank you.

Recorded at Studio Deen in April 2001

Suganuma: I just mean it is becoming hard to say how much I am putting into *Read* or to measure just how important my role is or how much I am actually contributing to the project as a whole. Without being clear on that, it is hard to say "good luck" because maybe I should actually be saying "I'm sorry". So for now, I'll just say, "Take care of yourself." (all laugh)
Kurata: I hear many nuances in "take care of yourself." (laughs)
Suganuma: It's true though. He doesn't have a really strong constitution, and I really do worry about him, particularly his tendency to overwork. He's the type whose condition is easy to see. It's very obvious when he is not feeling well. When making a movie, you can't just ignore it, it's impossible. That's why I hope he will take good care of himself.
Kurata: It had a deeper meaning than I thought. It comes from knowing him for 15 years. (laughs). How about you, Tachibana?
Tachibana: I will do my best on the next film.
Kurata: (laughs) That sounds like it too is filled with nuance. You aren't suggesting that you didn't try your best on this film, are you? Do you mean to add "also" in there?
Tachibana: Yes. Add "also" in there. Of course. (laughs)
Kurata: Pumping your fist won't appear in the transcript. (laughs)
Ishihama: I see your brain is already possessed by the next film.
Tachibana: No, not yet. I'm just following the line of thought you started.

• DEPICTIONS OF MASUNARI KOJI

◀ Tachibana Hideki

◀ Suganuma Eiji

◀ Ishihama Masashi

Suganuma: One point that makes it easy to work with him is that he makes it very clear exactly what he wants you to do and what you should do. He also lets you know what he doesn't like. In fact, he doesn't even have to tell you that. You can tell by the look on his face. (all laugh)
Kurata: You can see it on his face.
Suganuma: Easily.
Ishihama: "Oh, I see you don't like it!" (laughs)
Kurata: You've known him for a long time.
Suganuma: That's obvious? (laughs)
Kurata: To round out our conversation, how about if each of you ends with a message about *R.O.D* that you'd like to send to Masunari. (laughs) Ishihama, would you like to start.
Ishihama: I'm always telling him what I think. That's how I gain his favor. I will just say, good luck on your next film. (all big laugh)
Ishihama: Regarding *Read*, we have more discussions about the next film scheduled tomorrow. Other than that, it is pointless to talk about it without Masunari present. Especially after all the events at the start of this film.
Suganuma: Tell us more!
Kurata: Yes, it sounds interesting.
Ishihama: Well, no, there was nothing really. (laughs) But I really don't want *Read* to fall apart. I want the next film to be made with the same tightness as the first. I'm already struggling with several points.
Kurata: So you seem to be saying, let's keep working hard. How about you, Suganuma?
Suganuma: We are already too deep into the next project to say anything now. (all laugh)
Ishihama: It's too late now.
Suganuma: It's not like we are saying or final farewells. (laughs)
Kurata: True. We're probably in for the long haul. Maybe until we die.
Suganuma: Could be.
Kurata: Stuck together for better or worse.
Suganuma: That too. There's no saying how long it will take. I have no idea. Sometimes I even wonder if I am working on *Read* even now. (laughs)
Ishihama: That's one point we'd all like you to become clear about!

Kurata: That's right. His team disbands after each project and very few people, if any at all, work under him again. In that way, too, he is like a symphony conductor. He assembles a team for a specific project and draws the very best out of that team.
Suganuma: That's another interesting point. After working with Masunari, you aren't left with a feeling that you want to continue working with him or want to work with him again. (laughs) (all laugh)
Kurata: You don't?
Suganuma: When you finish a Masunari project, you celebrate (laughs), say "see you later" and it's over. You really aren't looking ahead to another project.
Kurata: But it is good that you say "see you later" rather than that you'll never do it again.
Suganuma: That's right. It's more like saying, "Give me a call when you have another project." At the same time, you don't have the sense that you will be working together on the very next project.
Kurata: What do you think, Ishihama? You look like you want to say something.
Ishihama: I think you've got it right. With *Read*, we really had to give it our all or we wouldn't be able to do the job. It is easier to work when you don't have the next project already lined up.
Kurata: You sound a little emotional about it.
Ishihama: I am. Now that you mention it.
Suganuma: Thinking that you have another project afterward is like having a safety net.
Ishihama: You have to resolve yourself to the mindset of going all out until you get to the very end. Then you can say "see ya" or "banzai" and be done with it.
Kurata: For a professional to work like that is very cool. (all laugh)
Kurata: Working like that would also raise the tension in the film, which the viewers can look forward to. In terms of work style, I think it is easier to work on the very beginning stages rather than the later stages of a project. I've worked with numerous directors, but Masunari is the only one that I have thought I want to work with again. I guess I work differently than Suganuma, because I think it is easy to work with him. (laughs) Although, I have to say the first round of presentations was very difficult.